













*Approved by the Central Text-book Committee. (Vide Calcutta  
Gazette, November 18, 1926.)*

# THE GOLDEN BOOK

## OF

## PROSE AND POETRY

### PART II

*Intended for the 4th and 3rd Classes (Classes VII and VIII)  
of High English Schools.*

COMPILED BY

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SECOND EDITION.

Published by

P. C. MAZUMDAR,

22/5B, Jhama-pookur Lane, Calcutta.

Price Re. 1/4 annas only.

Printer : S. C. MAJUMDAR  
SRI GOURANGA PRESS  
*71/1, Mirzapur Street, Calcutta*

## PREFACE

I believe I owe an explanation to the public for bringing out a work of this kind when there are already so many in the field. But to me, the reason is not far to seek.

In perusing works of this kind, I have often found that they are full of moral lessons in the abstract. But I do not believe in abstractions. From my experience as a teacher, I have realised that not only the boys and girls of our schools but even the advanced students of literature in our colleges, are fond of stories. The best method of teaching them is the method of imparting lessons by way of story-telling. Again, the stories should always be enlivened by humour. In my own humble way, I have sought to "temper wit with morality, and morality, with wit." Moreover, most of the pieces selected deal with oriental subjects—subjects which will easily appeal to the minds of Indian students.

I have also devoted considerable space to poetry and tried to classify the poems according to the nature of the subjects they deal with.

The course I have followed is rather unusual. But here again, I beg to differ from the majority of the compilers of text-books in our country. Poetry is the most ardent and intense expression of the higher ideals and sentiments of mankind. It is also a rich store-house of knowledge. It is to poetry that we must look for the finest expressions and the choicest gems of literature.

To my mind, no study is more useful than the study of poetry. I have, therefore, selected a very considerable number of poems which are likely to impress the minds of those for whom they are intended.

Besides, I have added notes and critical and grammatical exercises at the end of each piece which will, I hope, facilitate the applied teaching of the general principles of grammar and composition.

In conclusion, I must offer my sincerest thanks to my esteemed friend and colleague, the Rev. Father Bryan, for the very valuable assistance he has rendered me in the compilation of this work. I also owe a word of acknowledgment to my publisher who has printed the whole book in linotype and spared no pains to make the volume attractive and useful.

CALCUTTA,  
ST. XAVIER'S COLLEGE,  
March 25, 1926

P. C. BANERJEA.

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Sir Ashutosh Mukherjee , ••





# THE GOLDEN BOOK OF PROSE AND POETRY.

## PART II

### THE LAND WE LIVE IN.

India is the land of our birth, She is bounded on the north by the Himalayas, the loftiest mountain ranges of the world. Her eastern and western shores are washed by the Bay of Bengal and the Arabian Sea. On the south flows the mighty Indian Ocean. She is, therefore, protected on all sides by the impassable barriers of Nature.

India is a vast continent inhabited by a variety of races, professing different religions and observing different customs. Among her peoples may be seen the most enlightened Aryans, the naked savages of the hills, and the wild tribes of the frontiers. The vast forests of India are full of wild beasts of every description and plants and trees of all kinds. Nature has also decked her with all the wealth of her beauty and grandeur. Lofty mountains mantled with the loveliest green, emerald valleys, dreary deserts, beautiful waterfalls, and large navigable rivers, have combined to make India the most charming and magnificent country in the world. India is also rich

in her natural resources. Her fertile soil brings forth plentiful harvest every year. Her mineral products are the envy of the world. India is aptly described as a land flowing with milk and honey.

India is also the inheritor of a glorious civilisation. She was a highly cultured and civilised country when almost all the other nations of the world were steeped in darkness and ignorance. In those days the scholars used to gather round the *Rishis* or sages in their sacred groves which resounded with the melodies of the vedic hymns. To these sages and their disciples, the world is indebted for some of the noblest achievements in the realm of science and philosophy.

Such is the wonderful country we live in. Let us work that she may prosper and suffer that she may rejoice.

“England expects every man to do his duty” —said Nelson in the hour of his death. Let us echo the same words and say “*India expects everyone to do his duty.*”

#### NOTES.

**Loftiest**—highest.

**Protected**—guarded.

**Impassable**—not capable of  
being passed over.

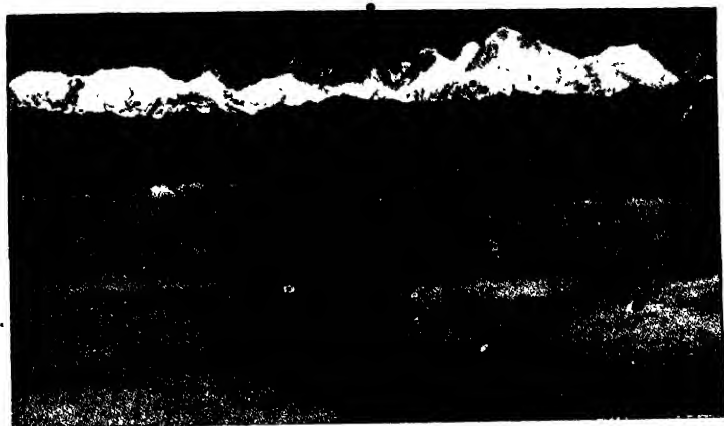
**Barriers**—defences.

**Professing**—owning freely

**Observing**—performing.

**Enlightened**—civilised.

**Decked**—adorned.



**Mount Everest.**



**Śunlight on Kinchinjanga.**



- Mantled**—covered. (*mantled with the loveliest green—covered with beautiful herbage*).
- Navigable**—capable of being passed by ships.
- Magnificent**—great in appearance ; grand ; pompous.
- A land flowing with milk and honey**—a land abounding in or full of all good things of the earth.
- Steeped**—plunged, covered.
- Steeped in.....and ignorance**—ignorant and wanting in the light of knowledge.
- Resounded**—echoed.
- Melodies of the vedic hymns**—music of the vedic songs recited by the scholars.
- Vedic**—*adj.* from the *vedas*, the sacred book of the Hindoos.
- Achievements**—gains.
- Realm**—kingdom ; province.
- Some of the.....and Philosophy**—some of the most glorious results which have crowned the labours of scientists and philosophers i.e. the great discoveries of science and the deep and eternal truths of philosophy.
- Nelson**—the greatest English admiral who died in the lap of victory.

## EXERCISE.

**Critical** :—What is the land we live in? Why is India called a land flowing with milk and honey? Describe the natural beauties of India. Recount the glories of ancient India. What is our duty to the country? What did Nelson say?

**Grammatical** :—

(1) Parse the words in Italics :

(a) India is a vast continent *inhabited* by a variety of races *professing* different religions.

(b) India is also the inheritor of a glorious civilisation.

(c) Such is the wonderful country we live in.

(2) Derive verbs from :—*description, beauty, magnificent, rich, achievements, philosophy.*

(3) Use the following words in as many parts of speech as you can :—*people, deserts, envy, culture.*

(4) Change the voice of :—

India is a vast continent.....observing different customs.— (Para. II).

## DUTIFUL BROTHER.

**Introduction.**—It is a beautiful story which reveals the brotherly affection, devotion, and self-sacrifice of Bharata.

Long ago, in the age of the heroes, there dwelt kings in Oudh, of whose race came Rama, heir to the throne, great of heart, and goodly to look upon. And Rama was wedded to Sita, daughter of Janaka the king, fairest and purest of all the children of men. Now Rama had been trained in all knowledge and in the sports of princes, living, as was the manner of those days, in the forest, with his brother Lakshmana, in the care of a great sage. And it happened, after he was come home again and wedded with Sita, that there arose a trouble between the king, his father, and one of the younger queens, Kaikeyi, who desired that her son Bharata should inherit the throne, and pleaded that her husband had once

promised her whatever gift she should desire. And when one told Rama of this contention that was embittering his father's age, he replied at once by a vow to renounce the throne and retire to the forest for fourteen years. And rightly, he said, was this vow made, since it would give pleasure to Kaikeyi, his step-mother, and confer on Bharata, his younger brother, the kingdom and its wealth. And Sita, overhearing the vow, added hers to his, in spite of his entreaties that she should not quit her royal state. Lakshmana also declared that he would not be separated from his elder brother. So all three fared forth together into the great forest. Thither, shortly after followed Bharata, saying that the king, their father, was now dead of grief at the wrong done to his eldest son, and imploring Rama to return and take his own place in his kingdom for Bharata had mingled no whit in the scheming of Kaikeyi. But Rama refused till the days of his vow should be ended; after fourteen years, he said, he would return and reign. Then, very reluctantly, went Bharata back to Oudh, but he carried with him the sandals of Rama, declaring that these should hold the throne, and he himself sat always below them, governing in their name.

Margaret E. Noble..

(Sister Nivedita).



## NOTES.

**Wedded**—married.**Should inherit**—take as heir or by descent from an ancestor.**Pleaded**—said ; argued.**Contention**—discussion ; strife.**Embitter**—make bitter or painful.**Renounce**—forsake ; give up.**Retire to**—go to.**Confer on**—bestow ; give.**Entreaties**—repeated requests.**Quit**—leave.**Fared forth**—went on.**Implore**—to beg ; to ask earnestly.**Mingled no whit in the scheming of Kaikeyi**—did not join Kaikeyi in her wicked plot against Rama.**Reluctantly**—unwillingly.

## EXERCISE.

**Critical** :—Relate the story of "Dutiful Brother." What was the plot against Rama? Why did he retire into the forest? Who accompanied him? Who was Bharata? What did Bharata do after Rama had left Oudh? What happened to Dasaratha after Rama's departure? What is the moral of the story?

**Grammatical** :—

(1) What is an 'Introductory Adverb'? Give an example from your text.

(2) Parse the words in *Italics* :

(a) There arose a trouble between the king, his father, and one of the younger queens, *Kaikeyi*, who pleaded that her husband had once promised her *whatever* gift she should desire.

(b) And, *rightly*, he said, was this vow made.

(3) Illustrate the following words in as many parts of speech as you can : *vow*, *end*, *state*.

- (4) Derive verbs from (a) *entreaties* ; *gladly* ; *grief* ; *scheming*.  
 „ nouns from (b) *great* ; *fairest* ; *inherit* ; *royal* ; *separated* ; *reluctantly* ; *implore*.  
 (5) What is the distinction between—*confer* on and *confer with*.  
 (6) Change the voice of :—“And it happened..... whatever gift she should desire.”

## TAJMAHAL.

**Introduction** :—This is a short story which depicts the ideal love of Shah Jehan for his beloved wife.

In the year 1627, Shah Jehan became the Emperor at Delhi. Amid the most gorgeous ceremonies, he married Mumtaz Mahal, whose beauty was the wonder and admiration of all. She loved the Emperor and he returned her love a thousand-fold. He never added another to share her place, a thing exceedingly rare among the Mogul Emperors. Fourteen years passed and Mumtaz grew always in the love and esteem of all the Emperor's household. She controlled others and influenced them strongly, but it was through the warmth of her affections, her loyalty and goodness that she did so, and not through any effort to dominate by force of will.

Mumtaz had many children and just before the birth of her last one, she felt that her end was near.

“Beloved, I shall die,” she said to Shah Jehan, “and ere I die two things I beg of thee, two promises I want thee to make to me.”

“Light of my heart,” answered the Emperor, “ask and it shall be as thou wilt.”

“Promise me, then, that thou wilt not marry again; I could not bear to think that another’s children should quarrel with mine over your riches, your love, and the right to the throne. Promise me, also, that thou wilt erect over my body a tomb such as will give immortality to my name.”

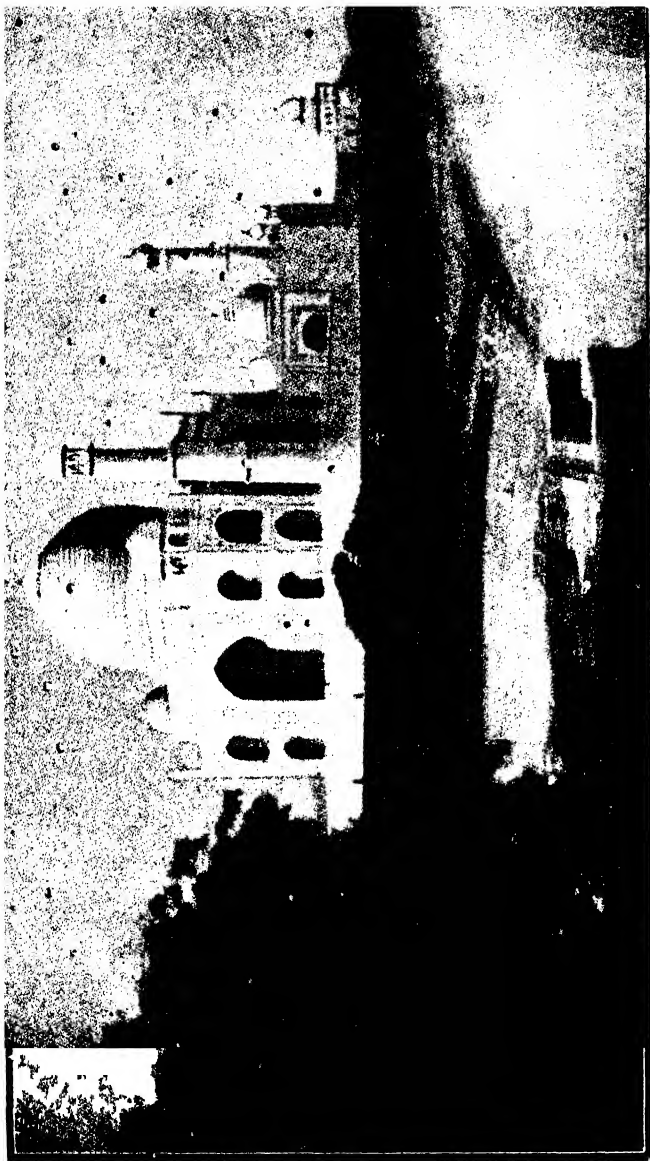
Shah Jehan sadly and fervently promised to do exactly as she wished. Mumtaz died in child-birth, and left the Emperor in bitter, lonely anguish. He had loved his wife with a devotion so great that it seemed his heart must break when he lost her.

He kept his promises, though he was often urged to marry for political reasons. There is but one God for the soul, he said, and but one Moon for the Sun.

He raised over the remains of his adored Empress the far-famed Taj Mahal. It is still one of the loveliest things on earth, marvellously pure in design, marvellously beautiful in appearance and enduring.

Of white marble the Taj stands on Jamna’s banks, near Agra. It is a dream in marble and the





Tajmahal.

## TAJ MAHAL

most glorious and enduring tribute to the genius of the architect who reared it up.

(Adapted from Josephine Ransom's Indian Tales of Love and Beauty.)

### NOTES.

<b>Gorgeous</b> —Magnificent ; full of pomp and splendour.	<b>"There..... sun"</b> —As there is one God for man and
<b>He never.....her place</b> —He never married another lady to occupy the place of Mumtaz.	one moon for the sun, so there should be one wife for a man.
<b>Exceedingly</b> —very much.	<b>Marvellously</b> —Almost beyond belief
<b>Crew... Emperor's house</b>	<b>Enduring</b> —Lasting.
<b>'old</b> —As she advanced in years she was more and more loved and respected by all the people living in the palace.	<b>It.....marble</b> —The beauty of Tajmahal is so unique and wonderful that it does not appear to be an earthly creation; it appears like the dream of an ideal lover who desires to erect the most beautiful and wonderful memorial over the remains of his beloved wife.
<b>Dominant</b> —Bring under her influence ; to rule.	
<b>Immortality</b> —the glory of being remembered forever.	
<b>Fervently</b> —Feelingly.	<b>Reared up</b> —Brought up to maturity; built.
<b>Anguish</b> —Excessive pain of body or mind.	<b>Architect</b> —Master-builder.

### EXERCISE.

**Critical** :—Why did Shah Jehan erect the Taj Mahal? Who was Mumtaz Mahal? When did Shah Jehan marry

her? How did she die? What did she desire? What was the promise Shah Jehan made to her? Where is the Taj Mahal situated? Describe the beauty of Taj Mahal. Why is it called a dream in marble?

### Grammatical :—

(1) Parse the words in Italics :

(a) He returned her love a *thousandfold*.

(b) He never added another to share her place, a thing *exceedingly* rare.

(c) Thou wilt erect over my body a tomb such as will give *immortality* to my name.

(2) Derive verbs from (a) *admiration, exceedingly, immortality, exactly, bitter, beautiful, glorious*.

„ nouns from (b) *grew, strongly, dominate, erect, break*.

„ adjectives from (c) *moon ; sun ; place ; affections*.

(3) Use the following nouns in as many parts of speech as you can :—*place ; esteem ; will ; reason ; remain ; design*.

(4) Change the narration of :—“Promise me, then, .....as will give immortality to my name”—(Para, 5.)

## THE TIGER, THE BRAHMAN, AND THE JACKAL.

**Introduction** :—The wicked should never be trusted. This is the lesson which the Brahmin learnt from his bitter experience. The story also proves that the wicked are sure to be caught in their own traps.

Once upon a time, a tiger was caught in a trap. He tried in vain to get out through the bars, and rolled and bit with rage and grief when he failed.

By chance a poor Brahman came by. "Let me out of this cage, oh pious one!" cried the tiger.

"Nay, my friend," replied the Brahman mildly, "you would probably eat me if I did."

"Not at all!" swore the tiger with many oaths; "on the contrary, I should be for ever grateful, and serve you as a slave."

Now when the tiger sobbed and sighed and wept and swore, the pious Brahman's heart softened, and at last he consented to open the door of the cage. Out popped the tiger, and seizing the poor man, cried "What a fool you are! What is to prevent my eating you now, for after being cooped up so long I am just terribly hungry!"

In vain the Brahman pleaded for his life; the most he could gain was a promise to abide by the decision of the first three things he chose to question as to the justice of the tiger's action.



The Brahman questioned a pipal tree, a buffalo, and a road. But he got no favourable answer from any one of them.

On this the Brahman turned back sorrowfully, and on the way he met a jackal, who called out, "Why, what's the matter, Mr. Brahman? You look as miserable as a fish out of water!"

The Brahman told him all that had occurred.

The jackal promised to go to the place where it all happened, and give him judgment.

So they returned to the cage, by which the tiger was waiting for the Brahman, and sharpening his teeth and claws.

"You've been away a long time!" growled the savage beast, "but now let us begin our dinner."

"Our dinner!" thought the wretched Brahman, as his knees knocked together with fright; "what a remarkably delicate way of putting it!"

"Give me five minutes, my Lord!" he pleaded, "in order that I may explain matters to the jackal here, who is somewhat slow in his wits."

The tiger consented, and the Brahman began the whole story over again, not missing a single detail, and spinning as long a yarn as possible.

"Oh, my poor brain! oh, my poor brain!" cried the jackal, wringing its paws. "Let me see!

how did it all begin? You were in the cage, and the tiger came walking by—”

“Pooh!” interrupted the tiger, “what, a fool you are! I was in the cage.”

“Of course!” cried the jackal, pretending to tremble with fright; “yes! I was in the cage—no



I wasn't—dear! dear! where are my wits? Let me see—the tiger was in the Brahman, and the cage

came walking by—no, that's not it, either! Well, don't mind me, but begin your dinner, for I shall never understand!"

"Yes, you shall!" returned the tiger, in a rage at the jackal's stupidity; "I'll make you understand! Look here—I am the tiger—"

"Yes, my Lord!"

"And that is the Brahman—"

"Yes, my lord!"

"And that is the cage—"

"Yes, my lord!"

"And I was in the cage—do you understand?"

"Yes—no—Please, my lord—"

"Well?" cried the tiger impatiently.

"Please, my lord! how did you get in?"

"How!—why in the usual way, of course."

"Oh, dear me!—my head is beginning to whirl again! Please don't be angry, my lord, but what is the usual way?"

At this the tiger lost patience, and, jumping into the cage, cried, "This way! Now do you understand how it was?"

"Perfectly!" grinned the jackal, as he dexterously shut the door, "and if you will permit me to say so, I think matters will remain as they were!"

### NOTES.

<b>Pious</b> —having love and reverence for God.	<b>Spinning</b> .....as possible weaving as long a cloth as possible i.e. making the story as long as possible.
<b>Popped</b> —moved quickly ; darted out.	<b>Pooh</b> —an exclamation of contempt.
<b>Cooped up</b> —Shut up ; confined.	<b>Pretending</b> —affecting ; appearing to be what he is not.
<b>Terribly</b> —awfully ; dreadfully.	<b>Whirl</b> —turn rapidly.
<b>Abide by</b> —tolerate ; act according to.	<b>Grinned</b> —smiled in contempt.
<b>Growled</b> —uttered a deep sound.	<b>Dexterously</b> —cleverly.
<b>Delicate</b> —tender.	
<b>Wits</b> —intelligence.	

### EXERCISE.

**Critical** :—Relate the story of the Tiger, the Brahman and the Jackal. How did the tiger get out of the trap? What did he say to the Brahman? Why did the Brahman take pity on the tiger? What was the fate of the Brahman? Who rescued him? How did the jackal rescue the Brahman? What is the moral of the story?

**Grammatical** :—

(1) Parse the words in *Italics*:

- He tried in vain to get *through* the bars.
- What is to prevent my *eating* you now?
- On this the Brahman turned back *sorrowfully*.
- You have been away a long *time*.

(2) Derive nouns from :—*Abide, pious, pretending, dexterously.*

verbs from :—*trap, poor, life, dinner.*

adjectives from :—*fright, life, sharpening, wits.*

(3) Form sentences with the following:—*cooped up, abide by, dexterously, spinning as long a yarn as possible.*

(4) Fill up the gaps in the following:—He tried in—to get out—the bars and rolled and bit—rage and grief when—failed

(5) Change the narration of the following:—

“Nay, my friend,” replied the Brahman mildly,  
“you would probably eat me if I did.”

---

## THE STAG LOOKING INTO THE WATER.

**Introduction** :—This short story is taken from *Æsop's Fables*. It proves that pride goeth before destruction and all that glitters is not gold.

A Stag that had been drinking at a clear spring, saw himself in the water; and pleased with the prospect, stood afterwards for some time contemplating and surveying his shape and features from head to foot. “Ah!” said he, “what a glorious pair of branching horns are there! How gracefully do those antlers hang over my forehead, and give an agreeable turn to my whole face! If some other parts of my body were but proportional to my antlers, I would turn my back to nobody: but I have a set of such legs as really make me ashamed to see them! People may talk what they please of their conveniences, and what great need we stand in of them upon

several occasions; but for my part, I find them so very slender and unsightly, that I had as soon have none at all."

While he was giving himself these airs he was alarmed with the noise of some huntsmen and a pack of hounds, that had just been laid on upon the scent, and were making towards him. Away he fled in much consternation, and bounding nimbly over the plain, threw dogs and men at a vast distance



behind him. Afterwards while taking a very thick copse, he had the ill luck to get entangled by his horns in a thicket, where he was held fast till the hounds came up and pulled him down. Finding now how it was likely to go with him, in the pangs

of death, he is said to have uttered these words :—  
 “Unhappy creature that I am ! I am too late convinced that what I prided myself on, has been the cause of my undoing ; and that what I so much disliked was the only thing that could have saved me.”

### NOTES.

**Prospect**—sight.

**Contemplating**—thinking.

**Surveying**—looking over ;

Examining.

**Gracefully**—beautifully.

**Antlers**—branches of a stag's  
horn.

**Consternation**—fear.

**Copse**—a wood of small  
growth.

**Entangled**—twisted.

### EXERCISE.

**Critical** :—Tell the story of “The stag looking into the water.” What did the stag say ? What was he proud of ? What did he think of his feet ? What proved more useful to him ? What was the cause of his death ? What did he say when he was caught in the bush ? What is the moral of the story ?

**Grammatical** :—

(1) Parse the words in *Italics* :

(a) A stag *that* had been drinking at a clear *spring*, saw himself in the water.

(b) How *gracefully* do those antlers hang over my head !

(c), I have a set of such legs *as* really make me ashamed to see them.

(d) *Away* he fled in much consternation.

- (2) Derive verbs from—head, glorious, gracefully, creature.  
 „ nouns from :—pleased, contemplating, agreeable, entangled, uttered.  
 „ adjectives from :—pleased, convenience, need, occasion, luck, saved.
- (3) Use the following words in as many parts of speech as you can :—  
 water, survey, turn, people, need, alarm, pride, scent.
- (4) Change the narration of the following :—  
 “Ah!” said he, “what a glorious pair.....I would as soon have none at all.”
- 

## A TALK ABOUT STEAM.

**Introduction** :—This is a conversation between a gentleman named Gray, and two little boys, named Philibert and Sidney. It teaches some useful lessons about the power of steam.

“Another very wonderful discovery is that of the power of steam,” said Mr. Gray; “a power by which vessels can now go against wind and tide, and heavy trains proceed at a pace such as our forefathers never dreamed of.”

“Do you mean such steam as comes from a kettle of boiling water?” asked Philibert.

“The very same,” replied Mr. Gray.

“I don’t see what that can do,—except scald one’s fingers,” said the boy. “I don’t understand



one bit what you mean by the power of steam. Is not steam only hot water?"

"Water when heated to a certain point becomes steam," remarked Mr. Gray, "and in doing so it expands, that is, it takes up a great deal more room than it does in the form of water and a prodigious force lies in this power of expansion."

Philibert bit his lip with vexation, for he did not understand Mr. Gray in the least, but he was ashamed to say so after his silly boasting to Sidney. Mr. Gray, however, saw that his words were not understood, and kindly tried to explain his meaning to the boy.

"You see this," he said, taking a walnut into his hand, "you doubtless know that it came from a tree."

"Yes; from our big walnut-tree," replied Philibert.

"And that big tree sprang from one walnut; you may say that it was packed, leaves, branches, trunk and all, in the narrow space of one shell."

"I know that it was," said the boy.

"Year after year it expanded by growth; here was great power of slow expansion. The full-grown tree takes a great deal more room than the little kernel of a nut. I place this walnut in a wine-glass;

If it could suddenly expand to the size of a tree, what would become of the glass?"

"It would be smashed into bits!" cried the boy.

"So would something much bigger and stronger than a wine-glass," thought Sidney.

"Now let us turn our thoughts to the steam. When you boil water in a kettle you turn it into steam—it expands—it requires a great deal more room. Some of it escapes by the spout, but that does not let it out quickly enough; you must know that if left on the fire it boils over—the steam forces the lid off the kettle."

"But one might have a kettle with no spout," said Philibert; "and a lid fastened down so tightly that nothing could force it away. What would happen then? Would not the steam be kept in its prison?"

"Nay," said Mr. Gray, "the steam strong in its power of expansion, would smash the kettle to pieces; iron itself would give way under the pressure."

"I never could have fancied that steam, a thing that one can blow aside, or put one's finger through, as if it were nothing but air, could have the least power over strong, firm iron," said Philibert Philimore.

"Have you never heard of boiler explosions?" asked Mr. Gray.

"Why," said Sidney, "there was one the other day on board a steamer, which cost the lives of five or six poor fellows."

"These accidents," continued Mr. Gray, "are occasioned by hot water in the boiler expanding into steam, for which no sufficient means of escape are provided. The huge boiler bursts under the pressure, the confined steam thus forces its way to freedom." "But," added Mr. Gray turning kindly towards Sidney, "perhaps my little friend there looks as if he had some question to ask."

"I should like to know, sir," said Sidney, "how this power of steam can set vessels or railway-carriages going."

"You would not understand a description of complicated machinery, my boy; you can have but a general idea that the expanding steam forces up a piston, and that that piston is so connected with a paddle or a wheel as to set it and keep it in motion. There is an immense variety of steam-engines; they are used for many different purposes and do their work much faster than it could be done by hands. It is only steam, for instance, which makes it possible for the great Times newspaper to be printed off at the rate of one hundred and sixty copies in one minute!"

“Pray, who first found out that steam had such wonderful power?” asked Sidney.

“The idea of the possibility of its being used in machinery is at least as old as the time of Charles II,” replied Mr. Gray, “for a Marquis of Worcester in the year 1663 published a book on the subject, in which he mentioned a kind of steam-engine of his own contrivance. In France, an inventor, whose name was Solomon de Caus, was struck by the idea that steam might be used to propel carriages. This unfortunate man, instead of being praised and rewarded for his discovery, was thrown into a French prison, where he remained till his death, looked upon as a mad man by those who took their own ignorance for wisdom !”

“What a dreadful thing,” thought Sidney, “it must have been to have lived in times when people were punished and persecuted only because they were a great deal more clever than those around them.”

“Various other thoughtful men,” continued Mr. Gray, “followed in the same track of discovery but to the famous Watt, who flourished in the reign of George III., is perhaps due the praise of being the actual inventor of the steam-engine.”

“I thought,” said Sidney modestly, “that mamma had told me that the name of the man who set steam-trains going was George Stephenson.”

"George Stephenson may be called the grand inventor of the railway system," replied Mr. Gray. "Steam-engines had been known before his time; tramways, or iron lines on the road, had been used for common carts; but Stephenson set the steam locomotive, as it is called, on the lines; and from 1814 when his engine 'Blucher' first puffed along the tramway, we may date the beginning of the wonderful system which has covered our island with an iron network of railways, and enables us to rush from one end to the other at a pace which our fathers never even dreamed of."

"How astonished every one must have been," cried Philibert. "the first time that they saw that 'Blucher' go rushing along the railway."

"There was not much of rushing at the beginning; 'Blucher' at first did not move faster than a lady could walk. Great inventions are seldom complete all at once; they require much thought, much patience, and much practice before they are brought to perfection—From "Fairy Know-a-bit; or A Nut-shell of Knowledge."

## NOTES.

<b>Expands</b> —becomes larger in bulk or size.	<b>Smashed</b> —broken into pieces.
<b>Prodigious</b> —astonishing; causing wonder or surprise.	<b>Explosions</b> —a sudden or violent burst with loud report.

<b>Contrivance</b> —design or invention.	<b>Locomotive</b> —a railway engine (lit, something which moves from one place to another.)
<b>Propel</b> —drive forward by force.	<b>Blucher</b> —was the name of Stephenson's steam-engine.
<b>Persecuted</b> —punished.	

## EXERCISE.

**Critical** :—(1) What does Mr. Gray say about the power of steam? (2) How is it that steam can burst a boiler? (3) Who first discovered the power of steam? (4) Who invented the steam-engine? (5) What was the name of the first steam-engine?

(2) Tell the story in a narrative form.

**Grammatical** :—

(1) Parse the words in *Italics* in the following :—

(a) I don't see what that can do except *scald* one's fingers.

(b) And that big tree sprang from one *walnut*.

(c) There was not much *rushing* at the beginning.

(2) Construct sentences with the following words :—  
*Prodigious, explosions, propel, persecuted, locomotive.*

(3) Form nouns from—*wonderful, proceeds, expands, explain.*

.. adjectives from—*water, boy, room, leaves fire.*

(4) Fill up the gaps in the following :—And that big tree sprang—one walnut : you may say—it was packed, leaves, branches, trunk and all—the narrow space—one shell.

(5) Change the voice and the narration of the following:—"I should like to know, Sir," said Sidney, "how this power of steam can set vessels or railway-carriages going."

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## THE BATTLE OF HASTINGS.

BY CHARLES DICKENS.

**Introduction** :— The Battle of Hastings or Senlac was fought between the English King Harold and William, Duke of Normandy, in 1066. Harold was defeated and slain. William became the King of England and was called "the Conqueror" because he won the English crown by conquest.

In the middle of the month of October, in the year one thousand and sixty-six, the Normans and the English came *front to front*. All night the armies lay *encamped* before each other, in a part of the country then called Senlac, now called (in remembrance of them) Battle. With the first dawn of day, they arose. There, in the faint light, were the English on a hill; a wood behind them; in their midst, the Royal *banner*, representing a fighting warrior, woven in gold thread, adorned with precious stones; beneath the banner, as it rustled in the wind, stood King Harold on foot, with two of his remaining brothers by his side; around them, still and silent as the dead, clustered the whole English army—every soldier covered by his shield,

and bearing in his hand his dreaded English battle-axe.

On an opposite hill, in three lines, archers, foot-soldiers, horsemen, was the Norman force. Of a sudden, a great battle-cry, "God help us!" burst from the Norman lines. The English answered with their own battle-cry, "God's Rood! Holy Rood!" The Normans then came *sweeping* down the hill to attack the English.

There was one tall Norman Knight who rode before the Norman army on a prancing horse, throwing up his heavy sword and catching it, and singing of the bravery of his countrymen. An English Knight, who rode out from the English force to meet him, fell by this Knight's hand. Another English Knight rode out, and he fell too. But then a third rode out, and killed the Norman. This was the beginning of the fight. It soon raged everywhere.

The English, keeping side by side in a great mass, cared no more for the showers of Norman arrows than if they had been showers of Norman rain. When the Norman horsemen rode against them, with their battle-axes they cut both men and horses down. The Normans gave way. The English pressed forward. A cry went forth among the Norman troops that Duke William was killed. Duke William took off his helmet, in order that his face might be distinctly seen, and rode along the



line before his men. This gave them courage. As they turned again to face the English, some of their Norman horse divided the *pursuing* body of the English from the rest, and thus all that foremost portion of the English army fell, fighting bravely. The main body still remaining firm, heedless of the Norman arrows, and with their battle-axes cutting down the crowds of horsemen when they rode up, like forests of young trees, Duke William pretended to retreat. The eager English followed. The Norman army closed again, and fell upon them with great slaughter.

"Still," said Duke William, "there are thousands of the English, firm as rocks around their King. Shoot upward, Norman archers, that your arrows may fall down upon their faces!"

The sun rose high, and sank, and the battle still raged. Through all the wild October day, the clash and din resounded in the air. In the red sunset, and in the white moonlight, heaps upon heaps of dead men lay strewn, a dreadful spectacle, all over the ground. King Harold, wounded with an arrow in the eye, was nearly blind. His brothers were already killed. Twenty Norman Knights, whose gathered armour had flashed fiery and golden in the moonlight, *dashed* forward to seize the Royal banner from the English Knights and soldiers, still faithfully collected round their blinded King. The

King received a mortal wound, and dropped. The English broke and fled. The Normans rallied, and the day was lost!

O what a sight beneath the moon and stars! when lights were shining in the tent of the victorious Duke William, which was pitched near the spot where Harold fell—and he and his knights were carousing within—and soldiers with torches, going slowly *to and fro*, without, sought for the corpse of Harold among piles of dead—and the Warrior, decked in golden thread and precious stones, lay low, all torn and soiled with blood—and the three Norman Lions kept watch over the field!

## NOTES.

**Adorned**—decorated.

**Clustered**—crowded.

**God's Rood Holy Rood!**—

*Rood* is the same word as *rod*. At first it simply meant a piece of wood. Here it means the wood of the cross on which Jesus Christ laid down his life and which is regarded as sacred by Roman Catholic Christians.

**Prancing**—bounding or jumping gaily.

**Helmet**—Covering for the head which acts as a protection in times of danger.

**Strewn**—Scattered.

**Spectacle**—sight.

**Carousing**—drinking freely and noisily.

**Corpse**—dead body.

**Three Norman Lions**—the writer of course means the Norman flag. But he has made a slight mistake. He is referring to the three lions (or leopards) which

are inscribed on the Royal flag now-a-days. But this device was first adopted by Henry II who reigned long after William the Conqueror. The flag of William	the Conqueror which had been presented to him by the Pope of Rome bore the figure of a holy cross and an armed warrior.
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### EXERCISE.

**Critical** :—1. Who was Harold and who was William? 2. Why was William called the Conqueror? 3. Describe the English and the Norman armies. 4. How did William defeat the English? 5. What happened to Harold? 6. How did the Normans win victory and what was its result?

**Grammatical** :—

1. Parse the words in Italics.
2. Explain the following and give examples from your text: (a) adverbial phrase. (b) adjectival phrase. (c) participle adjective. (d) case of address.
3. What are the different senses in which the following words are used?  
(a) faint (b) foot (c) horse (d) closed (e) spectacle.
4. Explain the construction of the following sentence :—

What a sight beneath the moon and stars, when lights were shining in the tent of the victorious Duke William!

5. Form adjectives from the following :—wood, light, day, army, rain.
6. Form nouns from the following :—precious, silent, great, moral, rallied.
7. Form verbs from the following :—silent, high, dead, golden.

8. Change the narration of the following: "Shoot upward, Norman archers, that your arrows may fall down upon their faces!"

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## TIT FOR TAT.

**Introduction:**—This is a beautiful story from *Haji Baba* by James Morier. It illustrates the wisdom of the Caliph Haroun-Al Rashid whose name is well-known to every reader of Persian history. The story also teaches a very useful moral lesson. It shows how wicked people are often caught in the trap laid by themselves and out of evil cometh good.

In the reign of the Caliph Haroun-Al-Rashid of happy memory, there lived in the city of Bagdad a celebrated barber, of the name of Ali Sakal. He was so famous for a steady hand, and dexterity in his profession that he could shave a head, and trim a beard and whiskers, with his eyes blindfolded, without once *drawing blood*. There was not a man of any fashion at Bagdad who did not employ him; and such a run of business had he, that at last he became proud and insolent and would scarcely ever touch a head whose master was not at least a Beg or an Aga.

Wood for fuel was always scarce and dear at Bagdad, and, as his shop consumed a great deal, the wood-cutters brought their loads to him in preference, almost sure of meeting with a ready sale.

It happened one day that a poor wood-cutter, new in his profession, and ignorant of the character of Ali Sakal, went to his shop, and offered him for sale a load of wood, which he had just brought from a considerable distance in the country on his ass. Ali immediately offered him a price *making* use of these words, "For all the wood that was upon the ass."

The wood-cutter agreed, unloaded his beast, and asked for the money. "You have not given me all the wood yet," said the barber, "I must have the pack-saddle (which is chiefly made of wood) into the bargain; that was our agreement." "How," said the other, in great amazement; "who ever heard of such a bargain? It is impossible."

In short, after many words and much altercation, the overbearing barber seized the pack-saddle, wood and all, and sent away the poor peasant in great distress. He immediately ran to the *cadi*, and stated his griefs: the *cadi* was one of the barber's customers, and refused to hear the case. The wood-cutter went to a higher judge; he also patronised Ali Sakal, and made light of the complaint. The poor man then appealed to the *mufti* himself, who, having pondered over the question at length, settled that it was too difficult a case for him to decide, no *provision* being made for it in the Koran; and therefore he must put up with his loss.

The wood-cutter was not disheartened ; but forthwith got a scribe to write a petition to the caliph himself, which he duly presented on Friday, the day when he went in state to the mosque. The caliph's punctuality in reading petitions is well-known, and it was not long before the wood-cutter was called to his presence. When he had approached the Caliph, he kneeled and kissed the ground ; and then placing his arms straight before him, his hands covered with the sleeves of his cloak and his feet close together, he awaited the decision of his case.

" Friend," said the caliph, " the barber has words on his side—you have equity on *yours*. The law must be defined by words, and agreements must be made in words ; the former must have its course, or it is nothing, and agreements must be kept, or there would be no faith between man and man ; therefore the barber must keep all his wood." Then calling the wood-cutter close to him, the Caliph whispered something in his ear, which none *but* he could hear, and then sent him away quite satisfied.

The wood-cutter, having made his obeisances, returned to his ass, which was tied *without*, took it by the halter, and proceeded to his home. A few days after, he applied to the barber, as if nothing had happened between them, requesting that he, and a companion of his from the country, might

enjoy the dexterity of his hand; and the price at which both operations were to be performed was settled.

When the wood-cutter's crown had been properly shorn, Ali Sakal asked where his companion was.

"He is just standing without here," said the other, "and he shall come in presently."

Accordingly he went out, and returned, leading his ass after him by the halter.

"This is my companion," said he, "and you must shave him."

"Shave him!" exclaimed the barber, in the greatest surprise. "It is enough that I have consented to demean myself by touching you; and do you insult me by asking me to do as much to your ass?" And forthwith he drove them out of his shop.

The wood-cutter immediately went to the caliph, was admitted to his presence, and related his case.

"Tis well," said the commander of the faithful. "Bring Ali Sakal and his razors to me this instant," he exclaimed to one of his officers; and in the course of ten minutes the barber stood before him.

"Why do you refuse to shave this man's companion?" said the caliph to the barber, "was not that your agreement?"

Ali, kissing the ground, answered, "'Tis true, O caliph, that such was our agreement ; but who ever made companion of an ass before or who ever before thought of treating it as a true believer?"

"You may say right," said the caliph : "but at the same time, who ever thought of insisting on a pack-saddle being included in a load of wood? No, no ; it is the wood-cutter's turn now. To the ass immediately, or you know the consequences." The barber was then obliged to prepare a large quantity of soap, to lather the beast from head to foot, and to shave him in the presence of the caliph, and of the whole court, whilst he was jeered and mocked by the taunts and laughing of all the bystanders. The poor wood-cutter was then dismissed with an appropriate present of money, and all Bagdad resounded with the story, and celebrated the justice of the commander of the faithful.

## NOTES.

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|---|---|
| <p><b>Caliph</b>—A title given to the successors of Mahomet. They are supreme in civil and religious matters.</p> <p><b>Haroun Al Rashid</b>—He was</p> | <p>the Caliph of Bagdad in the 8th century. His wanderings in disguise are related in Arabian Nights Tales.</p> |
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**Dexterity**—Skill.

**Beg**—The governor of a town or district.

**Aga**—A chief-officer.

**Altercation**—Dispute.

**Cadi**—A judge or magistrate.

**Mufti**—A kind of Mahomedan high-priest.

**Equity**—Right; justice.

**Obeisance**—Bow ; an expression of respect.

**A true believer**—A Mahomedan (one who believes in the true religion according to Mahomedans).

**Appropriate**—Suitable.

**Commander of the faithful**—The Caliph who is the religious head of the people and who commands people professing faith in the true religion.

### EXERCISE.

**Critical** :—Who is Haroun-Al Rashid? Who is Ali Sakal? What were the terms of the bargain between Ali Sakal and the wood-cutter? How was the wood-cutter deceived by the barber? How did Haroun-Al Rashid decide the case between the wood-cutter and the barber? How did the wood-cutter satisfy his grudge against the barber?

**Grammatical** :—

- (1) Distinguish between a *gerund* and a *participle*.
- (2) Define a *nominative absolute* and an *adverbial object*.
- (3) Parse the words in *Italics*.

(4) Make sentences using

(a) *run* as a noun with different meanings ; (b) *in short* (c) *into the bargain* (d) *put up with* (e) *in statu* and (f) *after* as an adjective and an adverb.

(5) Re-write the following sentence :—

It was too difficult a case for him to decide (eliminate too).

## THE MASTER AND HIS SERVANTS.

**Introduction** :—This is a short story related by Jesus to his disciples. The moral is clear. God has blessed everyone with some gifts or qualities. We must make the best use of these gifts. That will enable us to earn His blessings. But if we allow our talents to be wasted, we shall lose His favour.

A man, going into a far country, called his servants, and delivered to them his goods. And to one he gave five talents, and to another two, and to another one, to every one according to his proper ability; and immediately he took his journey. And he that had received the five talents went his way, and traded with the same, and gained other five. And in like manner he that had received the two, gained other two. But he that had received the one, going his way, digged in the earth, and hid his lord's money. But *after* a long time the lord of those servants came, and reckoned with them. And he that had received the five talents, coming brought other five talents saying: Lord, thou deliveredst to me five talents: *behold*, I have gained other five over and above. His lord said to him: Well done, thou good and faithful servant; because thou hast been faithful over a few things, I will set thee over many things; enter thou into the joy of thy lord. And he also that had received the two talents, came and said: Lord, thou deliveredst two talents to me: *behold* I have gained other two.

His lord said to him : Well done, thou good and faithful servant ; because thou hast been faithful over a few things, I will set thee over many things : enter thou into the joy of thy lord. But he that had received the one talent came and said : Lord, I know that thou art a hard man ; thou reapest where thou hast not sown and gatherest where thou hast not strewed. And being afraid, I went, and hid thy talent in the earth ; behold here thou hast that which is thine. And his lord, answering, said to him : Thou evil and slothful servant, thou knewest that I reap where I sow not, and gather where I have not strewed. Thou oughtst therefore, to have committed my money to the bankers and at my coming I should have received my own with usury. Take ye away, therefore, the talent from him, and give it him that hath ten talents. For to every one that hath shall be given ; and he shall abound ; but from him that hath not, that also which he seemeth to have shall be taken away. And the unprofitable servant cast ye out into the exterior darkness. There shall be weeping and gnashing of teeth.

## NOTES.

**Talents**—A kind of coins.**According to.....ability**—According to the capacity,  
with which God has gifted  
him.**Reckoned with them**—Set-

tled accounts with them.

**Strewed**—Scattered.

<b>Gathered</b> .....	<b>strewed</b> —You	<b>Slothful</b> —Idle.
gather corn which you have	<b>Usury</b> —Interest.	
not threshed out.	<b>Abound</b> —Be full of riches.	

## EXERCISE.

**Critical** :—What is the moral of the parable? What is a parable? Who related this parable and to whom? Relate the story in your own words. Why was the third servant punished? What did the master say to each of his servants? What did each servant say in reply?

**Grammatical** :—

- (1) Parse the words in Italics.
- (2) Derive adjectives from *servant*, *ability*, *money*, *joy*.
- (3) Derive nouns from—*deliver*, *receive*, *faithful*.  
,, verbs from—*way*, *earth*, *servant*, *darkness*.
- (4) Construct sentences with the following words :—  
*Deliver*, *money*, *slothful*, *faithful*, *reap* and *far*.
- (5) What is direct and what is indirect narration? Change the narration of the following :—

His lord said to him, "Well done, thou good and faithful servant; because thou hast been faithful over a few things, I will set thee over many things."

- (6) Change the voice of the following: "A man going into a far country, called his servants and delivered to them his goods."

## THE CORONATION OF YUDHISHTHIRA.

**Introduction :—**The great war between the *Pandavas* and the *Kurus* at last came to an end after the decisive battle of *Kurukshetra* in which most of the *Kurus* and their allies were 'slain.' *Yudhisthira*, the eldest of the *Pandavas*, became the Raja of Hastinapur. But he subsequently resigned and retired with his family to the Himalayas.

Now when Raja Yudhishtira beheld the dead bodies of his kinsmen, who had been slain on the plain of Kurukshetra, his heart failed him, and he said that he would not accept the Raj, but would retire into the jungle, and spend the remainder of his days in religious devotion ; but those around him offered many topics of consolation to him, and after a while his grief left him, and he prepared himself to undertake the duties of Raja under his uncle, Maharaja Dhritarashtra. So when all things had been made ready for his progress from the field of Kurukshetra to the city of Hastinapur, he ascended a chariot which was drawn by sixteen white mules. And Bhima took the reins and seated *himself* as his charioteer, and bards and eulogists surrounded his chariot on all sides and recited his praises ; and Arjuna held the royal umbrella over his head, and his two younger brothers, Nakula and Sahadeva, walked one on each side of his chariot, and fanned him with *chamāras* of fine hair. And Yuyutsu, the only surviving son of Dhritarashtra, followed in

another white chariot ; and Krishna and Satyaki accompanied the procession in like manner in a chariot of gold. And the blind Maharaja and the Rani Gandhari went *before* Yudhishtira in a vehicle carried by men ; and Kunti, Draupadi, and all the other ladies betook themselves to different vehicles, and followed the procession under the protection of Vidura.

In this grand array Raja Yudhishtira entered the city of Hastinapur, and he was accompanied by all his friends and kinsmen, whilst the bards and eulogists marched *before* him and sounded his praises. *Meantime* the people of the city decorated the road with flags and garlands, and came out in their best attire to receive the new Raja ; and thousands of peoples thronged the entrance of the palace to welcome the approach of Yudhishtira, whilst all the ladies of the palace in like manner welcomed Draupadi. And Yudhishtira acknowledged the acclamations of the multitude, and received the blessings of the Brahmans ; and he then descended from his chariot, and went into the inner apartments, and worshipped the family gods with offerings of sandal, garlands, and jewels. Having thus performed his thanks-givings to the household deities, he returned to the palace-gate and with the assistance of Dhaumya and the Maharaja he distributed suitable presents of jewels, cows,

and cloths amongst the Brahmins. Now a Rakshasa, named Charvaka, had disguised himself as a mendicant Brahman, and mingled with the crowd ; and having been a warm friend of Duryodhana he was desirous of *reviling* the Pandavas. And when the acclamations of the multitude had ceased, Charvaka arose and said : “O Yudhishtira, listen to me ! These Brahmins have made me their spokesman to reproach you for your ignominious deeds in killing your nearest and dearest kinsmen ; I cannot discover what advantage you have derived from committing such crimes ; your life must be now a burden to you and the sooner you die the better will it be for all.” At this speech all the assembled Brahmins were enraged, but they hung down their heads in shame and said nothing. And Raja Yudhishtira was very much dejected at what Charvaka had said, and in very mild terms he asked the Brahmins for forgiveness, and requested them not to put him to shame, and even offered to put an end to his own life if they desired it. The Brahmins replied :—“O Raja, we have said nothing against you, but wish you all joy and happiness. This person is not a Brahman ; he is a wicked friend of Duryodhana in disguise. His name is Charvaka, and he is a Rakshasa by birth. Listen not to him for he has spoken falsehoods !” So saying, the Brahmins looked upon Charvaka with angry eyes, and he fell

upon the ground like a tree struck by lightning, and was burnt to ashes upon the spot.

Now when Yudhishtira saw that the Brahmans were truly desirous that he should rule the Raj, he was much pleased ; and he cast *aside* all melancholy, and seated himself upon the golden throne with a cheerful heart, and with his face turned towards the east. And in front of him sat Krishṇa and Satyaki upon seats of gold ; whilst upon either side of him sat Bhima and Arjuna upon golden carpets. At a little distance off sat his mother Kunti upon a throne of ivory, with Nakula and Sahādeva on each side of her. And Maharaja Dhritarashtra and his younger brother Vidura, and the priest Dhaumya, took their seats upon carpets as bright as flame ; and near the Maharaja sat his Rani Gandhari, and his only surviving son Yuyutsu. And when they were all seated, Yudhishtira was solemnly inaugurated Raja by Dhaumya the Brahman, who was the family priest of the Pandavas. And rice, which had been burnt by the sun, and white flowers, and pieces of earth, and gold, silver, and precious stones, were all brought before the new Raja, and he touched them according to the custom. And fire, and milk, and honey, and ghee, and the sacred shell, and leaves and twigs of sacred trees, were all brought in like manner, and duly placed before Raja Yudhishtira. And golden pots, and silver pots, and copper



pots, and earthen pots, and pots made of precious stones, were all filled with water from all the sacred places, and arranged for the ceremony. And Dhaumya, the family priest of the Pandavas, solemnly performed all the rites of inauguration under the direction of Krishna. And Dhaumya prepared a high place on which to offer sacrifice, and he kindled the fire for the offerings. And a tiger's skin was opened out before the sacrificial fire, and Yudhishtira and his wife Draupadi took their seats thereon ; and Dhaumya prepared the *homa* for the propitiation of the gods and poured it upon the sacred fire. After this the five purifying articles which are produced from the sacred cow, namely, the milk, the curds, the ghee, the urine, and the ordure, were brought up by Krishna, and the Maharaja, and by the four brethren of Yudhishtira, and poured by them over the heads of Yudhishtira and Draupadi : and then, in like manner, they all brought up the pots of sacred waters, and poured the waters over the heads of the new Raja and his wife. And when this was done music began to sound, and fill the air with harmonious strains, and the bards and eulogists raised their voices and chanted aloud the praises of Raja Yudhishtira and the glory of his mighty fore-fathers.

Now all this was going on while Raja Yudhishtira was in no way moved by all the honours thus

bestowed upon him. Neither did he exult in his inauguration, nor was he elevated by the praise of the bards and eulogists. He underwent all the ceremonies with calmness and patience, and manifested neither signs of sorrow nor signs of joy. And when the rites had all been performed, he rose up and distributed without stint, and in the greatest profusion, the richest and most valuable presents to all the Brahmans who had assembled at his inauguration.

In this manner Yudhishtira was installed Raja in his ancestral Raj of Bharata ; and when the installation was over, and the gifts had been distributed, he addressed the Brahmans in the following language :—“ The sons of Pandu, whether they possess any good qualities or not, must still consider themselves very fortunate, O Brahmans, at being so much praised by you ; and it is proper that you should grant to myself and my brethren any favour which we may ask of you. Maharaja Dhritarashtra is our father, and we adore him as we do our superior gods. If, therefore, you wish to serve me or my brethren, you cannot do that better than by placing yourselves under the rule of the Maharaja, and endeavouring to promote his welfare ; I myself live only for that purpose, now that I have slain all my kinsmen ; and if you have any regard for me

or my party, you will show the same respect to the Maharaja as you did whilst the Kauravas were alive. He is our superior lord, and the ruler of Pandavas and their Raj. Forget not my special request that you should serve him." So saying Yudhishtira dismissed the Brahmans.—J. TALBOYS WHEELER'S Translation of *Mahabharata*.

## NOTES.

<b>Bards</b> —poets.	<b>Ignominious</b> —Mean ; dishonourable.
<b>Eulogists</b> —Those who praise	<b>Inaugurated</b> —Installed.
<b>Attire</b> —Dress.	<b>Ordure</b> —Dung.
<b>Acclamations</b> —Shouts of applause or loud praise.	<b>Chanted</b> —Sang.
<b>Apartment</b> s—Set of rooms.	<b>Exult</b> —Rejoice exceedingly.
<b>Deities</b> —gods.	<b>Stint</b> —Limit.
<b>Mendicant Brahman</b> —A Brahman practising beggary.	<b>Profusion</b> —Plenty.
<b>Reviling</b> —Reproaching.	<b>Adore</b> —Worship ; love intensely.

## EXERCISE.

**Critical** :—When was Yudhishtira installed as Rajah? Why did Yudhishtira not rejoice when he was crowned? Who was Dhritarastra and who was Gandhari? What was the nature of their relationship with Yudhishtira? Who was Charvaka and why did he reproach Yudhishtira? What befell him when he was

detected? What did Yudhisthira speak to the assembled Brahmanas?

**Grammatical :—**

- (1) Parse the words in *Italics*.
- (2) What is a reflexive pronoun? Give an example from your text.
- (3) Distinguish between *cloths* and *clothes*.
- (4) Form sentences with the following words:  
 (a) array (b) acclamation (c) ascended (d) revile  
 (e) meantime (f) attire.
- (5) Form nouns from :—*accept, acknowledge, undertake, perform*.  
 Form verbs from :—*acclamation, inauguration, assistance, deities*.  
 Form adjectives from :—*grief, praise, palace, crime*.
- (6) Change the narration of the following: The Brahmanas replied :—"O Raja, we have said nothing against you, but wish you all joy and happiness."
- (7) Change the voice of the following: "He was accompanied by all his friends and kinsmen, whilst the bards and eulogists marched before him and sounded his praises."

## ALNASCHAR.

**Introduction :—**This is a story from Goldsmith. The story is enjoyable not only for its humour but also for the useful moral lesson which it teaches. It teaches us how wild and unpractical people are doomed to failure and disappointment.

'Alnaschar was a very lazy fellow that never would set his hand to any business during his father's life. When his father died, he left him to

the value of a hundred *drachmas* in Persian money. Alnaschar, in order to make the best of it, laid it out in glasses, bottles, and the finest earthenware. These he piled up in a large open basket, and having made choice of a very little shop, placed the basket at his feet; and leaned his back upon the wall in expectation of customers. As he sat in this posture, with his eyes upon the basket, he fell into a most amusing train of thought, and was overheard by one of his neighbours, as he talked to himself in the following manner. "This basket," said he, "cost me at the wholesale merchant's a hundred drachmas, which is all I have in the world. I shall quickly make two hundred of it by selling it in retail. These two hundred drachmas will, in a very little while, rise to four hundred, which of course will amount in time to four thousand. Four thousand drachmas cannot fail of making eight thousand. As soon as by this means I am master of ten thousand, I will lay aside my trade of a glassman, and turn jeweller. I shall then deal in diamonds, pearls, and all sorts of rich stones. When I have got together as much wealth as I well can desire, I will make a purchase of the finest house I can find, with lands, slaves, and horses. I shall then begin to enjoy myself, and make a noise in the world. I will not, however, stop there, but still continue my traffic, until I get together a hundred thousand drachmas. When I have thus made my-

self master of a hundred thousand drachmas I shall naturally set myself on the footing of a prince and will demand the grand vizier's daughter in marriage, after having represented to that minister the information which I have received of the beauty, wit,



discretion, and other high qualities which his daughter possesses. I will let him know, at the same time, that it is my intention to make him a present of a thousand pieces of gold on our marriage-night. As soon as I have married the grand vizier's daughter, I will buy her ten black slaves. I must afterwards make my father-in-law a visit with a great train and equipage. And when I am placed at his right hand,

which he will do of course, if it be only to honour his daughter, I will give him the thousand pieces of gold which I promised him, and afterwards to his great surprise, will present him another purse of the same value with some short speech as, "Sir, you see I am a man of my word ; I always give more than I promise."

"When I have brought the princess to my house, I shall take particular care to *breed* in her a due respect for me before I give the reins to love. To this end, I shall confine her to her own apartment, make her a short visit, and talk but little to her. Her women will represent to me that she is inconsolable by reason of my unkindness, and beg me to caress her, and let her sit down by me; but I shall still remain inexorable and will turn my back upon her *at the first* night. Her mother will then come and bring her daughter to me, as I am seated upon my sofa. The daughter, with tears in her eyes, will fling herself at my feet, and beg of me to receive her into my favour. Then will I, to imprint in her a thorough veneration for my person, draw up my legs and spurn her from me with my foot in such a manner that she shall fall down several paces from the sofa."

Alnaschar was entirely swallowed up in this wild vision and could not forbear acting with his foot what he had in his thoughts ; so that unluckily

striking his basket of brittle ware, which was the foundation of all his grandeur, he kicked his glasses to a great distance from him into the street, and broke them into a thousand pieces—*Goldsmith*.

## NOTES.

<b>Drachmas</b> —a kind of silver coins.	<b>Inexorable</b> —unalterable ; unrelenting.
<b>Traffic</b> —large trade.	<b>Veneration</b> —the highest degree of respect and reverence.
<b>Discretion</b> —prudence.	<b>Spurn</b> —kick.
<b>Equipage</b> —carriage and attendants.	<b>Swallowed up</b> —absorbed.

## EXERCISE.

**Critical** :—(1) Parse the words in *Italics*.

(2) Derive (a) verbs from—*hqd*, *choice*, *expectation*, *slave*, *beauty* ; (b) nouns from :—*selling*, *enjoy*, *stop*, *continue*, *possess*, *represent*, *receive*, *break* ; (c) adjectives from :—*customer*, *thought*, *neighbouring*, *merchant*, *continue*, *word*, *veneration*, *person*, *vision*.

3. What is the difference between a *direct* and *indirect* object ? Give examples.

4. Illustrate the following words in different parts of speech—*value*, *talk*, *rise*, *amount*, *purchase*, *visit*, *back*, *seat*.

5. Illustrate the distinction between *master*, and *muster* ; *minister* and *minster* ; *sell* and *cell*.

6. Change the voice of :—

Alnaschar, in order to make the best of it....., in expectation of customers.

(7) Change the narration of :—

"This basket," said he, "cost me at the wholesale merchant's.....cannot fail of making eight thousand."



(8) Make sentences with the following phrases :  
*give the reins to ; turn my back upon ; set myself on the footing of.*

**Grammatical :—**

(1) Describe the train of thoughts that absorbed Alnaschar's mind. Why did he break his wares into pieces?

(2) What moral do you learn from this story?

## THE VILLAGE ASTROLOGER.

**Introduction :—**Here we have an extract from a chapter in Rev. Lal Behari Dey's 'Bengal Peasant Life.' It is a description of the village astrologer who is usually a clever fellow with a ready wit which enables him to thrive on the credulity of the ignorant masses.

Surya Kanta Acharya was the *astrologer* of Kanchanpur. By his proper name, however, he was not generally known,—the villagers insisting on calling him "Dhumketu," or the "Comet," in consequence of his having predicted, some years since, a terrible famine and pestilence, from the appearance in the heavens of a "fiery broom-stick," as the people called the comet. It is not every village in Bengal that rejoices in the possession of an astrologer, but Kanchanpur being a large village and inhabited by a considerable number of rich men, it had one. Dhumketu cast the nativities of male children—for girls have no horoscopes properly so called, the dates of their birth and the positions of the heavenly bodies being briefly registered in a small

slip of paper—not only of Kanchanpur but of several villages round about. But *casting* of horoscopes was not his only work. He also pointed out auspicious and inauspicious days by calculating the positions of the heavenly bodies, which trade brought him no little gain, as orthodox Hindus never engage in any important work, like marriage, or even undertaking a journey to a distant place, without first ascertaining from the astrologer the most auspicious day for its performance. He was also, at the *beginning* of a new year, in the habit of *reading the new almanac*, as it is called, in the house of every respectable orthodox Hindu, which *reading* consisted in a prophetic review, or rather pre-vision, of the leading astronomical phenomena and astrological events of the coming year, together with the recitation of a few legends connected with the subject; and every person who heard the new almanac read or *recited* was bound to give some present, *however* little, to the Acharya.

But Dhumketu not only cast nativities and recited the new almanac; he pursued the profession of a *ganatkara* or *calculator*—that is to say, a diviner. This miraculous knowledge of figures Dhumketu turned to a very profitable account. Whenever the cow of a peasant strayed and could not be found; whenever an ornament of gold or silver—a pair of bangles or ear-rings, for example—was filched from its rightful owner; whenever a plate of Monghyr

clay-slate, or of brass was missing; in all such cases. Dhumketu was able, by skilfully handling a bit of chalk, and by tracing hieroglyphical characters on the mud floor of his hut, to tell with infallible certainties. His humble hut was frequented by the rich and the poor of Kanchanpur and the neighbouring villages, who were anxious to know who had stolen their golden ornaments or where their cows had strayed. Though his predictions often turned out false, the people were not shaken in their belief in his supernatural skill, for sometimes his divination proved correct; and such is human credulity, that, in divination, the failures are forgotten, and the successes carefully remembered. There was one notable case of failure which was remembered for a long time though it did not permanently injure his reputation as a diviner. Two very *respectably* dressed gentlemen, natives of a village, some miles distant from Kanchanpur, once went to the prophet to ask where one of their cows, which had strayed, was. As peasants only come to the prophet on the errand of strayed cows he was completely thrown out of his calculations. From the respectable look of the enquirers, Dhumketu never dreamed that they had come to ask about a cow; he shrewdly guessed that they had lost some article of gold, a gold chain, or a diamond ring. Accordingly, as was his custom, after tracing on the floor a world of un-

intelligible characters, he looked intently at the faces of the two men, and repeated the following words : "You have lost a substance; a substance; of a metallic nature, of a metallic nature; gold, gold, gold; diamond, diamond; gold and diamond yes, it is a gold ring, diamond set. It is wrapped up in a bit of cloth in the eaves of the cottage-thatch of your maid-servant."

The two men laughed outright in the face of the diviner, and told him that one of their best cows was missing. Nothing abashed, Dhumketu immediately said : " Oh yes, yes, I see that I put a wrong figure there through inadvertence. Of course it is a cow; you will find it in the house of your maid-servant." Such was the village astrologer.

## NOTES.

**Astrologer**—one who pretends to foretell events from a knowledge of the stars.

**Predicted**—foretold; told beforehand.

**Pestilence**—contagious deadly disease.

**Nativities**—time, place, and manner of birth.

**Horoscopes**—an observation of the heavens at the hour of a person's

birth by which the astrologer predicts the events of his life.

**Auspicious**—of good omens; favourable.

**Almanac**—a register of the days, weeks, and months of the year.

**Provision**—foresight.

**Phenomena**—observed results.

**Miraculous**—wonderful.

**Filched**—stolen.

**Hieroglyphical characters**—

writing in which figures of objects are employed instead of the alphabet. For instance, instead of writing the cow in so many letters, the picture of a cow is put in.

**Supernatural**—above or

beyond the powers of nature ; spiritual ; miraculous.

**Divination**—fore-telling ; prediction.

**Unintelligible**—not capable of being understood.

**Abashed**—ashamed.

**Inadvertence**—negligence.

## EXERCISE.

**Critical** :—1. Why was the village astrologer called Dhumketu?

2. What was the nature of his work? Describe in details.

3. How did he ascertain the truth of his calculations?

4. Describe one notable case of his failure.

**Grammatical** :—

1. Parse the words in Italics.

2. Use the following in different parts of speech—*since, date, register, round, subject, humble, dress, cow, face, figure.*

3. Derive verbs from—*frequently, calculation, reputation, example, recitation, hand.*

„ nouns from—*important, orthodox, miraculous, infallible, prove, remember ;*

„ adjectives from—*people, habit, consist, injure, substance.*

4. Illustrate the distinction between—*continual and continuous, access and excess, accept and except.*

5. Illustrate the uses of the following words with appropriate prepositions—*acquaint, insist, appear.*

6. Change the narration of :—Dhumketu immediately said, “Oh yes.....in the house of your maid-servant.”

7. What is the singular form of *phenomena*? Name some other words which have similar plurals.

## LIFE OF BUDDHA.

**Introduction** :—This short and instructive life-sketch of *Buddha* has been taken from Max Muller. Buddha was one of the greatest friends of humanity and the gospel of love and truth which he preached to the world at large, has made his an abiding name in the history of the world. He was impressed by the vanity of human wishes and was convinced that "the paths of glory lead but to the grave."

Buddha, or more correctly, the Buddha (Enlightened) was born at Kapilavastu, the capital of a kingdom of the same name *situated* at the foot of the mountains of Nepal. His father, the king of Kapilavastu, was of the family of the Sakyas and belonged to the clan of the Gautamas. His mother was Mayadevi, daughter of king Suprabuddha, and need we say that she was as beautiful as he was powerful and just? The name of Buddha, or the Buddha, dates from a later period of his life, and so probably does the name Siddhartha (he whose objects have been accomplished) though we are told that it was given him in his childhood. His mother died seven *days* after his birth, and the father confided the child to the care of his deceased wife's sister, who, however, had been his wife even before the other's death. The child grew up a most beautiful and most accomplished boy who soon knew more than his masters could teach him. He refused to take part in the games of his playmates, and never felt so happy as when he could sit alone,

lost in meditation in the deep shadows of the forest. It was there that his father found him when he had thought him lost, and in order to prevent the young prince from becoming a dreamer, the king determined to marry him at once. When the subject was mentioned by the aged minister to the future heir to the throne, he demanded seven days for reflection ; and convinced at last that not even marriage could disturb the calm of his mind, he allowed the minister to look out for a princess. The princess selected was the beautiful Gopa, the daughter of Dandapani. Though her father objected at first to her marrying a young prince who was represented to him as deficient in manliness and intellect, he gladly gave his consent when he saw the royal suitor distancing all his rivals both in the feats of arms and power of mind. Their marriage proved one of the happiest, but the prince remained, as he had been before, absorbed in meditation of the problems of life and death. ' 'Nothing is stable on earth', he used to say, 'nothing is real. Life is like the spark produced by the friction of wood. It is lighted and is extinguished—we know not whence it came or whither it goes. It is like the sound of a lyre, and the wise man asks in vain from whence it came and whither it goes. There must be some supreme intelligence where we could find rest. If I attained it, I could bring light to man ; if I were free myself, I could deliver the world.' The king, who perceived

the melancholy mood of the young prince, tried every thing to divert him from his speculation ; but all was in vain. Three of the most ordinary events that could happen to any man, proved of the utmost importance in the career of Buddha.

One day when the prince with a large retinue was driving through the eastern gate of the city on the way to one of his parks, he met on the road an old man, broken and decrepit. One could see the veins and muscles over the whole of his body, his teeth chattered, he was covered with wrinkles, bald, and hardly able to utter hollow and unmelodious sounds. He was bent on his stick, and all his limbs and joints trembled. "Who is that man?" said the prince to his coachman. "He is small and weak, his flesh and his blood are dried up, his muscles stick to his skin, his head is white, his teeth chatter, his body is wasted away ; leaning on his stick he is hardly able to walk, stumbling at every step. Is there something peculiar in his family, or is this the common lot of all created beings?"

"Sir," replied the coachman, "that man is sinking under old age ; suffering has destroyed his strength, and he is despised by his relations. He is without support and useless, and people have abandoned him like a dead tree in a forest. But this is not peculiar to this family. In every creature youth is defeated by old age. Your father, your mother, all your relations, all your friends, will come to the



same state; this is the appointed end of all creatures."

"Alas!" replied the prince, "are creatures so ignorant, so weak and foolish as to be proud of the youth by which they are intoxicated, not seeing the old age which awaits them? As for me, I go away. Coachman, turn my chariot quickly. What have I, the future prey of old age,—what have I to do with pleasure?" And the young prince returned to the city without going to his park.

Another time the prince was driving through the southern gate to his pleasure-garden, when he perceived on the road a man suffering from illness, parched with fever, his body wasted, covered with mud, without a home, hardly able to breathe, and frightened at the sight of himself and the approach of death. Having questioned his coachman, and received from him the answer which he expected, the young prince said, "Alas! Where is the wise man who, after having seen what he is, could any longer think of joy and pleasure?" The prince turned his chariot and returned to the city.

A third time he was driving to his pleasure-garden through the western gate, when he saw a dead man on the road, lying on a bier, and covered with a cloth. The friends stood about crying, sobbing, tearing their hair, covering their head with dust, striking their breasts, and uttering wild cries. The prince again, calling his coachman to witness this

painful scene, exclaimed, "Oh ! woe to youth, which must be destroyed by old age. Woe to health, which must be destroyed by so many diseases ! Woe to this life, where a man remains so short a time ! If there were no old age, no disease, no death ; if these could be made captive for ever !" Then betraying for the first time his intentions, the young prince said, "Let us turn back. I must think how to accomplish deliverance."

## NOTES.

**Confided**—committed to the charge of

**Meditation**—deep thought.

**Convinced**—satisfied by evidence.

**Extinguished**—destroyed.

**Melancholy**—dejected.

**Deceased**—dead.

**Reflection**—attentive consideration.

**Decrepit**—worn out by the weakness of old age ; continued depression of spirits.

**Speculation**—mental view ; thinking.

**Retinue**—a train of attendants ; the body of retainers who follow a person of rank.

**Stumbling**—striking the feet against something.

**Despised**—looked down upon with contempt.

**Sobbing**—sighing with tears.

**Captive**—kept in bondage.

**Betraying**—disclosing.

## EXERCISE

**Critical** :—Describe the birth-place of Buddha. What were the names of his parents ? What were the qualities that distinguished his mother ? What did he like most in his boyhood ? What was his reply when he was apprao-

ched by the aged minister to marry? What did he use to say after his marriage? What was the nature of the conversation that took place between the prince and the coachman? What was the state of his mind and what did he say in his second pleasure-trip at the sight of a man suffering from illness etc. on the road? What did the prince say a third time at the sight of a dead body? Describe the features of the dead man.

**Grammatical :—**

- (1) Parse the words in Italics.
  - (2) Form adjectives from :—(a) *child, mountain, father, minister, marriage, mind, muscle, body.*
  - (b) verbs from :—*head, beautiful, powerful, deep, gladly, speculation, step, joy and friend.*
  - (c) nouns from :—*destroy, expected, confide, accomplished, represented, perceived, suffering, see and betraying.*
  2. Illustrate the distinction between *diseased* and *deceased* ; *master* and *muster* ; *minister* and *minster* ; *win* and *own*.
  3. Illustrate the difference in meaning of the following word in the plural number :—*cloth*.
  4. Use the following in as many parts of speech as you can—*father, need, date, minister, light, dry, witness*.
  5. Change the narration of :—  
The young prince said "Alas !..... joy and pleasure ?"
  6. Change the voice of :—"If I attained it..... I could deliver the world."
  7. What is the distinction between *complement*, *gerund*, and *verbal noun*? Give examples from your text
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## SIR ASUTOSH MUKHERJEE.

What Bengal thinks to-day, all India thinks to-morrow. These are the words in which the late Mr. Gokhale paid his tribute of admiration to the culture and civilisation of Bengal. It is the genius of her great men which has won for Bengal the leadership of India. This is the glorious lesson which we learn from the life of Sir Asutosh Mukherjee. He was born in Calcutta on the 29th of June, 1864. His father, the late Dr. Gangaprasad Mukherjee, was a very eminent physician of the city. He had an extensive practice and a splendid income. But Gangaprasad made the best use of his money. He used to spend a good deal in charity and for the education of his son. He engaged the best European and Indian professors of the time for coaching his son and supervising his educational career. It is said that a wealthy brother of the late Dr. Gangaprasad once told him "Ganga, you are spending so lavishly for your son's education, do you think he will become a judge of the High Court?" The words of a jealous brother proved only too true in the fulness of time. Sir Asutosh became not only a judge but even acted as the Chief Justice of Bengal. There are judges and judges but Sir Asutosh enjoyed the reputation of being the most learned and upright judge of his time. But the greatness of Sir Asutosh was not confined to one sphere. He was

great as a scholar, great as an educationist, and even greater as a friend and leader. He was a flower of the Calcutta University. After a brilliant and distinguished career, he became fellow, member of the syndicate, and later on the Vice-Chancellor of the University of Calcutta. For ten years, he was the head of the University. In the course of these ten years he made <sup>it</sup>ner the greatest University of the East. Even when he ceased to be the Vice-Chancellor, he was the guiding star of the University.

In private life he was a warm friend, a good father, and an ideal gentleman. His wealth and influence were always at the service of the poor and the needy. He was simple in his habits and dress and followed the ancient Hindu ideal of plain living and high thinking.

Such was the man who passed away on the 26th of May, 1924. The news of his death came like a bolt from the blue. Every eye was wet with tears, every heart was heavy with disappointment. People in their hundreds and thousands—men, women, and children—flocked to the Howrah Station to catch a glimpse of his remains. The bier was carried in a magnificent procession headed by the Honourable the Maharajadhiraja of Burdwan. With the last faint glimmer of the dying day still lingering on the distant horizon, the mortal remains of Sir Asutosh Mukherjee were turned into ashes.

The whole nation was in mourning. Messages of sympathy poured in from all parts of the country. The Senate of the Calcutta University met shortly after to pay their tributes of respect and admiration to the memory of the departed great. In the course of a brilliant speech His Excellency Lord Lytton said, "The University was Sir Asutosh and Sir Asutosh was the University."

## NOTES.

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| <p><b>What Bengal thinks</b> ..... thinks tomorrow—Bengal is the leading province of India. People all over India follow the lead of Bengal. What the Bengali thinks is accepted and followed by the people of the other provinces of India.</p> <p><b>Late Mr. Gokhale</b>—Gopal Krishna Gokhale, one of the greatest political leaders and thinkers that India has ever produced.</p> <p><b>Admiration</b>—praise.</p> <p><b>Eminent</b>—distinguished; rising above others.</p> <p><b>Physician</b>—doctor.</p> <p><b>Supervising</b>—looking after.</p> <p><b>In the fulness of time</b>—in proper time.</p> <p><b>Upright</b>—just; honest.</p> | <p><b>Guiding Star</b>—leader (Sir Asutosh used to lead the University just as the pole-star guides the sailors in the seas).</p> <p><b>Bolt from the blue</b>—great surprise. (The news of the death of Sir Asutosh came as a great surprise. It was as unexpected as a thunder-bolt from a blue sky.)</p> <p><b>Bier</b>—a frame of wood for carrying the dead.</p> <p><b>Glimpse</b>—a hurried view.</p> <p><b>Magnificent</b>—grand.</p> <p><b>Glimmer</b>—faint light.</p> <p><b>Dying day</b>—setting sun.</p> <p><b>Lingering</b>—remaining long.</p> <p><b>Horizon</b>—the circular line where the earth and the sky seem to meet.</p> <p><b>Mortal remains</b>—dead body.</p> |
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## EXERCISE.

**Critical:**—Give a short sketch of the life of Sir Asutosh Mukherjee. When was he born? Who was his father? Why did his father spend so much for his education? What were the distinguished positions held by Sir Asutosh Mukherjee? What did he do for the University? What were the words in which Lord Lytton referred to Sir Asutosh Mukherjee? When did he die? How was the news of his death received in India? What lessons do you learn from his life? "What Bengal thinks to-day, all India thinks to-morrow"—show how this saying was illustrated in the life of Sir Asutosh Mukherjee.

**Grammatical:**—

(1) Parse the words in Italics :

"What Bengal thinks *to-day*, all India *thinks to-morrow*. These are the *words* in which the late Mr. Gokhale paid his tribute of admiration to the culture and civilisation of Bengal."

(2) Form sentences with the following:—

(a) bolt from the blue (b) fulness of time (c) flower of the university (d) mortal remains (e) dying day.

(3) Derive nouns from:—*think, glorious, extensive, eminent,*

.. .. *verbs from:—culture, civilisation, flower, supervision,*

.. .. *adjective from—*

*charity, money, judge, flower.*

(4) Fill up the gaps in the following:—

Messages—sympathy poured—from all parts—the country. The senate—Calcutta university met shortly after—pay their tribute of respect—admiration—the memory—the departed great.

## SIR SAYAD AHMAD KHAN, K.C.S.I., K.B.

Sayad Ahmad Khan was born at Delhi on the 17th of October, 1817. He came of a very ancient and noble family. Sayad Ahmad was very fortunate in his mother. She took great care of his education. He did not learn much English when at school. But, on the whole, he had received a liberal education.



He left school at the age of twenty. He joined Government Service as a *Sheristadar* but rapidly rose to the position of a Sub-Judge. He rendered great



help to the English when the great Indian Mutiny broke out. He saved the lives of twenty Europeans who were surrounded by about eight hundred mutineers at Bijnor. In recognition of his services, he received a pension from the Government. But his real fame came to him from the work which he had done for his fellow-Mahomedans in India. He spared no pains to devise means for their education as he knew full well that, without education, the Mahomedans would never come into their own. With this object in view, he visited England in 1869, in order to learn more about the methods of education in Europe. On his return from England he tried, heart and soul, to establish a college for Mahomedans like those affiliated to the University of Cambridge. He reaped the fruit of his labours when Lord Lytton, the Viceroy of India, laid the foundation-stone of the Mahomedan Anglo-Oriental College, at Aligarh. He spent the rest of his life in collecting funds for this great college. His services to his own community are well-known. There was no warmer friend or more ardent champion of Mahomedan interests in India. But his zeal for the uplift of his fellow-brethren did not make him a fanatic or blind partisan. He believed in Hindu-Muslim unity. It was he who said, "The Hindus and the Mahomedans are like the two eyes of a fair maiden—India."

## NOTES.

<b>Rendered</b> —bestowed ;	<b>He reaped</b> .....labour—he
nished.	succeeded in having his
<b>Recognition</b> —appreciation.	labours amply re-paid; he
<b>Would never come into</b>	was successful in carrying
<b>their own</b> —would not be	out his scheme.
able to justify their exist-	<b>Ardent</b> —devoted.
ence as a race.	<b>Uplift</b> —improvement.
<b>Heart and soul</b> —with com-	<b>Fanatic</b> —one who sticks to
plete devotion to his cause	a belief blindly.
<b>Affiliated</b> —connected ; re-	<b>Champion</b> —one who defends
cognised.	a cause.

## EXERCISE.

**Critical** :—Sketch the career of Sir Syed Ahmad Khan. What did he do for the uplift of his own community? What is the great college that he founded? What was his idea of Hindu-Muslim unity.

**Grammatical** :—

(1) Parse the words in *Italics* :

(a) He joined Government Service as a Sheristadar *but* rapidly rose to the position of a Sub-Judge.

(b) But his real fame came to him from the work *which* he had done for his fellow-Mahomedans in India.

(c) On his return from England he tried, *heart and soul*, to establish a college for Mahomedans like those *affiliated* to the University of Cambridge.

(2) Derive verbs from—*liberal*, *service*; *recognition*, *friend*.

„ nouns from—*received*; *rapidly*, *establish*; *affiliated*; *collecting*; *fanatic*.

(3) Use the following words in as many parts of speech as you can :—*champion* ; *school* ; *rest* ; *interest* ; *fame*; *uplift*.

## AIR-SHIPS.

It was only when motor cars were built in great numbers that people acquired sufficient experience to build very light and powerful engines suitable for propelling balloons. This shows how one class of inventors may help another class. A balloon which can be driven in any chosen direction is called an "air-ship." Many such air-ships have been built within the last few years. They are shaped very much like a cigar. Some of them have cars made of light rods of steel or aluminium, and such air-ships have been navigated from one city to another over distances of sixty miles.

One of the most remarkable of these air-ships is that constructed by Count Zeppelin, a German officer. It is 420 feet long and 38 feet high. It is cylindrical in shape and is covered with silk or gold-beater's skin stretched over a stiff frame of aluminium rods. It is divided into sixteen air-tight compartments, so that if a hole should be cut in it at any point, the whole balloon would come to the ground very slowly. One such balloon travelled down the Rhine in August, 1908, for over eleven hours. On its homeward journey it was caught in a storm and burnt up but it was thought that it was built on a good plan, and the Germans at once set to work to build more ships of the same kind. In

1909, one of these made a trip from the Lake of Constance, in Switzerland, across Germany, to a place almost within sight of Berlin.

But while inventors were busy constructing balloons, the solution of the problem of flight was undertaken along an entirely different line. Many men did not see why we should not, to some extent imitate the flight of our successful rivals, the birds. It is true that from the earliest times many men have tried to make wings that could fly, but these attempts always ended in failure or disaster. The human body is too heavy in proportion to the power of the muscles. Birds are much stronger in proportion to their weight than we are. Their bones are built on a lighter plan, and there is no probability that we should be able to alter the construction of our own bones for the purposes of flight. Nor is that necessary. There are many ways of keeping a body afloat in air. Some birds can keep afloat for a long time without flapping their wings at all, and most people are acquainted with the trick of making a card fly through the air by giving it a rapid turning motion.

It was an American, Professor Langely, who first constructed a small machine which could fly through the air by means of its own mechanism. He found that the faster a flat surface is moved through the air in a horizontal direction, the less

power it requires to keep it up. He concluded that if a machine is provided with horizontal wings, and driven very fast through the air, it will not require a very powerful engine to keep it up once a fairly high speed is attained. He launched his apparatus over a lake, and had the pleasure of seeing it fly for miles before it fell into the water. When this principle had been established, other inventors straightway proceeded to apply it.

Two American motor manufacturers constructed a machine capable of carrying a man. Two years ago the first public trial of a flying machine was successfully made in Paris, when a young Brazilian balloonist flew several hundred yards in a machine heavier than air. This machine consisted of a number of boxes open at both ends and covered with tightly-stretched canvas.

At that time it was found impossible to steer such a machine, But on December 30, 1907, Mr. Henry Farman succeeded at last in Paris in describing a complete circle in the air, covering a distance of more than half a mile without once touching the ground. In July, 1908, Mr. Farman remained in the air twenty minutes covering a distance of eleven miles an hour. Meanwhile Mr. Wilbur Wright had gone to France, and he soon eclipsed all the French records. On September, 16, 1908, he flew a distance of a mile and a half with a passenger on board, and on September, 21, he remain-

ed in the air one hour and a half, covering a distance of fifty-six miles. He remained in the air after darkness had set in, and it was strange to see his machine fly about like some gigantic night-bird. On the last day of 1908, Mr. Wright accomplished a flight lasting two hours twenty-three minutes, and covered a distance of nearly seventy-eight miles. This has since been exceeded both as regards distance and duration, and there seems every prospect that flights lasting several hours will soon be of common occurrence. On July, 25, 1909, M. Louis Bleriot, a French engineer, performed the great feat of crossing the English channel from Calais to Dover in thirty-three minutes, in an aeroplane of his own construction. For ten minutes of the flight he was entirely out of sight of land.

Civilisation has now arrived at a new stage of immense importance. For the first time in its long history mankind has entered into full possession of the realm of air. We have now a new road which needs no repairing, and extends all round the globe. Our race enters on a new era, and nobody can say what great changes and improvements in our daily life are yet in store for us.

## NOTES.

- **Propelling**—driving.      the apparent meeting of  
**Navigated**—conducted.      { • the earth and the sky.  
**Cylindrical**—having the form      **Launched**—sent forth; lit, the  
or properties of a cylinder      act of moving a thing into  
which means a solid cir-      the water.  
cular body.      **Eclipsed**—surpassed; excell-  
**Flapping**—moving.      ed.  
**Horizontal**—level; parallel      **Duration**—length of time.  
to the horizon which means      **Immense**—very large, vast.  
the circular line formed by      **Realm**—kingdom.  
**Era**—An important date.

## EXERCISE.

**Critical** :—(1) What is an air-ship? Write a short history of the origin and development of air-ships? Who were the inventors? What do you know about them?

**Grammatical** :—

(1) Parse the words in Italics :—

(a) Our race enters *on* a new *era*, and nobody can say *what* great changes and improvements in our daily *life* are yet in store for us.

(b) The inventors were busy *constructing balloons*.

(3) (a) What is gerundial infinitive? Give examples.

(b) Explain and illustrate the uses of *shall* and *will*.

(4) From nouns from :—*succed*, *invent* *civilised* *perform*, *important*, *try*, *construct* and *see*.

(5) Change the voice of :—

(a) He remained in the air after darkness had set in.

(b) He eclipsed all the French records.

## THE BOY WHOM SEVEN MOTHERS SUCKLED.

**Introduction** :—This beautiful story has been chosen from Rev. Lal Behari Dey's "Folk tales of Bengal." It gives us an idea of the folk-lore of Bengal which are as full of wonder and enchantment as the legends of foreign lands.

Once on a time there reigned a king *who* had seven queens. He was very *sad*, for the seven queens were all barren. A holy mendicant, however, one day told the king that in a certain *forest* there grew a tree, on a branch of which *hung* seven mangoes; if the king himself plucked those mangoes and gave one to each of the queens they would all become mothers. So the king went to the forest, plucked the seven mangoes that grew upon one branch, and gave a mango to each of the queens to eat. In a short time the king's heart was filled with joy, as he heard that the seven queens were all with child.

One day the king was out hunting, when he saw a young lady of peerless beauty *cross* his path. He fell in love with her, brought her to his palace, and married her. This lady was, however, not a human being, but a Rakshasi; but the king of course did not know it. The king became dotingly fond of her; he did *whatever* she told him. She said one day to the king, "You say that you love me



more *than* any one else." Let me see whether you really love me so. If you love me, make your seven other queens blind, and let them be killed." The king became very sad at the request of his best-beloved queen, the more so as the seven queens were all with child. But there was nothing for it *but* to comply with the Rakshasi-queen's request. The eyes of the seven queens were plucked out of their sockets, and the queens themselves were delivered up to the chief minister to be destroyed. But the chief minister was a merciful man. Instead of killing the seven queens he hid them in a cave which was on the side of a hill. In course of time the eldest of the seven queens gave birth to a child. "What shall I do with the child," said she, "now that we are blind and are dying for want of food? Let me kill the child, and let us all eat of its flesh." So saying she killed the infant, and gave to each of her sister-queens a part of the child to eat. The six ate their portion, but the seventh or youngest queen did not eat her share, but laid it beside her. In a few days the second queen also was delivered of a child, and she did with it as her eldest sister had done with hers. So did the third, the fourth, the fifth, and the sixth queen. At last the seventh queen gave birth to a son; but she instead of following the example of her sister-queens, resolved to nurse the child. The other queens demanded their portions of the newly-born babe. She gave

each of them the portion she had got of the six children which had been killed, and which she had not eaten but laid aside. The other queens at once perceived that their portions were dry, and could not therefore be the parts of the child just born. The seventh queen told them that she had made up her mind not to kill the child but to nurse it. The others were glad to hear this, and they all said that they would help her in nursing the child. So the child was suckled by seven mothers, and it became after some years the hardiest and strongest boy that ever lived.

In the meantime the Rakshasi-wife of the king was doing infinite mischief to the royal household and to the capital. What she ate at the royal table did not fill her capacious stomach. She therefore, in the darkness of night, gradually ate up all the members of the royal family, all the king's servants and attendants, all his horses, elephants, and cattle; till none remained in the palace except she herself and her royal consort. After that she used to go out in the evenings into the city and eat up a stray human being *here and there*. The king was left unattended by servants; there was no person left to cook, for no one would take his service. At last the boy who had been suckled by seven mothers, and who had now grown up to a stalwart youth, volunteered his services. He attended on the king

and took every care to prevent the queen from swallowing him up for, he went away home long before nightfall and the Rakshasi-queen never seized her victims except at night. Hence the queen determined in some other way to get rid of the boy. As the boy always boasted that he was equal to any work, however hard, the queen told him that she was suffering from some disease which could be cured only by eating a certain species of melon, which was twelve cubits long, but the stone of which was thirteen cubits long, and that fruit could be had only from her mother, who lived on the other side of the ocean. She gave him a letter of introduction to her mother in which she requested her to devour the boy the moment he put the letter into her hands. The boy, suspecting foul play, tore up the letter and proceeded on his journey. The dauntless youth passed through many lands, and at last stood on the shore of the ocean, on the other side of which was the country of the Rakshasis. He then bawled as loud as he could, and said "Granny ! Granny ! come and save your daughter ; she is dangerously ill." An old Rakshasi on the other-side of the ocean heard the words, crossed the ocean, came to the boy, and on hearing the message took the boy on her back and re-crossed the ocean. The twelve-cubit melon with its thirteen-cubit stone was given to the boy at once, and he was told to per-

form the journey back. But the boy pleaded fatigue, and begged to be allowed to rest one day. To this the old Rakshasi consented. Observing a stout club and a rope hanging in the Rakshasi's room, the boy inquired what they were there for. She replied, "Child, by that club and rope I cross the ocean, if any one takes the club and the rope in his hands, and addresses them in the following magical words

"O stout club! O strong rope!

Take me at once to the other side,"

then immediately the club and rope will take him to the other side of the ocean." Observing a bird in a cage hanging in one corner of the room, the boy inquired what it was. The old Rakshasi replied, "It contains a secret, child, which must not be disclosed to mortals, and yet how can I hide it from my own grand-child? That bird, child, contains the life of your mother. If the bird is killed, your mother will at once die." Armed with these secrets, the boy went to bed that night. Next morning the old Rakshasi together with all the other Rakshasis, went to distant countries for forage. The boy took down the cage from the ceiling, as well as the club and rope. Having well secured the bird, he addressed the club and rope thus—

“O stout club ! O strong rope !

Take me at once to the other side.”

In the twinkling of an eye the boy was put on this side of the ocean. He then retraced his steps, came to the queen, and gave her, to her astonishment, the twelve-cubit melon with its thirteen-cubit stone; but the cage with the bird in it he kept carefully concealed.

In course of time the people of the city came to the king and said, “A monstrous bird comes out apparently from the palace every evening and seizing the passengers in the streets swallows them up. This has been going on for so long a time that the city has become almost desolate.” The king could not make out what this monstrous bird was. The king’s servant, the boy, replied that he knew the monstrous bird, and that he would kill it provided the queen stood beside the king. By royal command the queen was made to stand beside the king. The boy then took the bird from the cage which he had brought from the other side of the ocean, on seeing which she fell into a fainting fit. Turning to the king the boy said, “Sire, you will soon perceive who the monstrous bird is that devours your subjects every evening. As I tear off each limb of this bird, the corresponding limb of the man-devourer will fall off.” The boy then tore off one leg of the bird in his hand; immediately, to the astonishment of the

whole assembly, for the citizens were all present, one of the legs of the queen fell off. And when the boy squeezed the throat of the bird, the queen gave up the ghost. The boy then related his own history and that of his mother and his step-mothers. The seven queens, whose eye-sight was miraculously restored, were brought back to the palace; and the boy that was suckled by seven mothers was recognised by the king as his rightful heir. So they lived together happily.

## NOTES.

**Barren**—without child.

**Mendicant**—beggar.

**Peerless**—matchless; having no peer or equal.

**Dotingly**—stupidly; foolishly.

**Perceived**—saw.

**Consort**—a partner in life; here it means *husband*.

**Capacious**—wide.

**Stalwart**—stout and strong.

**Volunteered**—willingly offered his service.

**Devour**—eat up.

**Dauntless**—courageous.

**Bawled**—shouted.

**Disclosed**—revealed, made known.

**Forage**—food for horses and cattle; provisions.

**Retraced his steps**—went back.

**Desolate**—solitary; without any inhabitants.

**Corresponding**—agreeing with.

**Astonishment**—surprise.

**Squeezed**—pressed.

**Gave up the ghost**—died.

**Miraculously**—wonderfully.

## EXERCISE.

**Critical:**—1. When did the queens become pregnant? What was the fate of the children born to them?

How did the surviving child bring about the death of the Rakshashi-queen? How did he cross the ocean and come back? Describe the home of the Rakshashi-Queen's mother? What did the Rakshashi-Queen order for? How did that lead to her ruin?

### Grammatical:—

1. Parse the words in Italics:—

(a) Once upon a time there *reigned* a king who had seven Queens.

(b) But there was nothing for it *but* to comply with the Rakshashi-queen's request.

(c) He did *whatever* she told him.

(d) After that she.....eat up a stray human being *here and there*.

2. Form nouns from:—*recognise, astonish, correspond, provide, perceive, determine, attend, deliver.*

Form adjectives from:—*joy, heart, king perceive, mischief, introduction, country, city, immediately.*

3. Change the narration of:—She replied, "Child, by that club.....to the other side of the ocean."

4. Construct sentences to illustrate the use of the following with appropriate prepositions—*boast, astonish, reply, correspond, attend, fond.*

5. Change the voice of—"So saying she killed the infant,.....but laid it beside her."



## THE MERCHANT OF VENICE.

**Introduction:**—This piece is an adaptation of the story in Lamb's Tales from Shakespeare. For the convenience of students, only the main story has been given and the minor episodes have been omitted. *Antonio* is a rich merchant of Venice who borrows money of *Shylock*, a money-lending Jew, for the sake of his friend *Bassanio*. *Antonio* fails to pay off his dues in time and gets into trouble. As the story is mainly concerned with the fortunes of *Antonio*, the royal merchant of Venice, it has been named after him.

*Shylock*, the Jew, lived at Venice; he was an usurer, who had amassed an immense fortune by lending money at great interest to Christian merchants. *Shylock*, being a hard-hearted man, exacted the payment of the money he lent with such severity that he was much disliked by all good men, and particularly by *Antonio*, a young merchant of Venice; and *Shylock* as much hated *Antonio*, because he used to lend money to people in distress, and would never take any interest for the money he lent; therefore there was great enmity between this covetous Jew and the generous merchant *Antonio*. Whenever *Antonio* met *Shylock* on the Rialto (or Exchange), he used to reproach him with his usuries and hard dealings which the Jew would bear with seeming patience while he secretly meditated revenge.

*Antonio* was the kindest man that lived, the best conditioned, and had the most unwearied



spirit in doing courtesies. Indeed, he was one in whom the ancient Roman honour more appeared



. SHYLOCK.

than in any that drew breath in Italy. He was greatly beloved by all his fellow-citizens; but the

friend, who was nearest and dearest to his heart was Bassanio, a noble Venetian, who, having but a small patrimony, had nearly exhausted his little fortune by living in too expensive a manner for his slender means, as young men of high rank with small fortunes are too apt to do. Whenever Bassanio wanted money, Antonio assisted him; and it seemed as if they had but one heart and one purse between them.

One day Bassanio came to Antonio, and told him that he wished to repair his fortune by a wealthy marriage with a lady whom he dearly loved, whose father, that was lately dead, had left her sole heiress to a large estate; but not having money to furnish himself with an appearance befitting the lover of so rich an heiress he besought Antonio to add to the many favours he had shown him, by lending him three thousand ducats.

Antonio had no money by him at that time to lend his friend; but expecting soon to have some ships come home laden with merchandise, he said he would go to Shylock, the rich money-lender, and borrow the money upon the credit of those ships.

Antonio and Bassanio went together to Shylock and Antonio asked the Jew to lend him three thousand ducats upon any interest he should require, to be paid out of the merchandise contained in his ships at sea. On this Shylock thought within himself,

“If I can once catch him on the hip, I will feed fat the ancient grudge I bear him; he hates our Jewish nation; he lends out money gratis and among the merchants he rails at me and my well-earned bargains, which he calls interests. Cursed be my tribe if I forgive him!” Antonio, finding he was musing within himself and did not answer, and being impatient for the money, said, “Shylock, do you hear? Will you lend the money?” To this question the Jew replied, “Signior Antonio, on the Rialto many a time and often you have railed at me about my monies and my usuries, and I have borne it with a patient shrug, for sufferance is the badge of all our tribe; and then you have called me unbeliever, cut-throat dog, and spat upon my Jewish garments and spurned at me with your foot, as if I was a cur. Well then, it now appears you need my help; and come to me and say, Shylock, lend me monies. Has a dog money? Is it possible a cur should lend three thousand ducats? Shall I bend low and say, “Fair sir, you spat upon me on Wednesday last another time you called me dog and for these courtesies I am to lend you monies.” Antonio replied, “I am as like to call you so again, to spit on you again, and spurn you too. If you will lend me this money lend it not to me as to a friend, but rather lend it to me as to an enemy, that, if I break,

you may with better face exact the penalty."—"Why look you," said Shylock, "how you storm! I would be friends with you, and have your love. I will forget the shames you have put upon me. I will supply your wants, and take no interest for my money." This seemingly kind offer greatly surprised Antonio; and then Shylock, still pretending kindness, and that all he did was to gain Antonio's love, again said he would lend him the three thousand ducats, and take no interest for his money; only Antonio should go with him to a lawyer, and there sign in merry sport a bond, that if he did not repay the money by certain day, he would forfeit a pound of flesh, to be cut off from any part of his body that Shylock pleased.

"Content," said Antonio; "I will sign to this bond, and say there is much kindness in the Jew."

Bassanio said that Antonio should not sign to such a bond for him; but still Antonio insisted that he would sign it, for that before the day of payment came, his ships would return laden with many times the value of the money.

Shylock, hearing this debate, exclaimed, "O, father Abraham, what suspicious people these Christians are! Their own hard dealings teach them to suspect the thoughts of others. I pray you tell me this, Bassanio: if he should break his day, what

should I gain by the exaction of the forfeiture? A pound of man's flesh taken from a man, is not so



PORTIA.

estimable, not profitable neither, as the flesh of

mutton or beef. I say to buy his favour I offer this friendship; if he will take it, so; if not adieu."

At last, against the advice of Bassanio, Antonio signed the bond, thinking it really was (as the Jew said) merely in sport.

The rich heiress that Bassanio wished to marry lived near Venice, at a place called Belmont: her name was Portia, and in the graces of her person and her mind she was inferior to none.

Bassanio being so kindly supplied with money by his friend Antonio, at the hazard of his life, set out for Belmont with a splendid train and attended by a gentleman of the name of Gratiano.

Bassanio, proving successful in his suit, Portia in a short time consented to accept him for a husband.

The happiness of these lovers was sadly crossed at this moment by the entrance of a messenger, who brought a letter from Antonio containing fearful tidings. When Bassanio read Antonio's letter Portia feared it was to tell him of the death of some dear friend, he looked so pale; and inquiring what was the news which had so distressed him, he said, "O sweet Portia, here are a few of the unpleasantest words that ever blotted paper: gentle lady, when I first imparted my love to you, I freely told you all the wealth I had ran in my veins; but I should have

told you that I had less than nothing, being in debt." Bassanio then told Portia what has been here related, of his borrowing the money of Antonio, and of Antonio's procuring it of Shylock, the Jew, and of the bond by which Antonio had engaged to forfeit a pound of flesh, if it was not repaid by certain day : and then Bassanio read Antonio's letter the words of which were ; *"Sweet Bassanio, my ships are all lost, my bond to the Jew is forfeited and since in paying it is impossible I should live, I could wish to see you at my death; notwithstanding, use your pleasure; if your love for me do not persuade you to come, let not my letter."* "O, my dear love," said Portia, "despatch all business, and begone; you shall have gold to pay the money twenty times over, before this kind friend shall lose a hair by Bassanio's fault; and as you are so dearly bought, I will dearly love you." Portia then said she would be married to Bassanio before he set out, to give him a legal right to her money; and that same day they were married. Bassanio then set out in great haste for Venice where he found Antonio in prison.

The day of payment being past, the cruel Jew would not accept the money which Bassanio offered him, but insisted upon having a pound of Antonio's flesh. A day was appointed to try this shocking

case, before the Duke of Venice, and Bassanio awaited in dreadful suspense the event of the trial.

When Portia parted with her husband, she spoke cheerily to him, and bade him bring his dear friend along with him when he returned; yet she feared it would go hard with Antonio, and when she was left alone, she began to think and consider within herself, if she could by any means be instrumental in saving the life of her dear Bassanio's friend and resolved to go herself to Venice, and speak in Antonio's defence.

Portia had a relation who was a counsellor in the law; to this gentleman, whose name was Bellario, she wrote and stating the case to him, desired his opinion, and that with his advice he would also send her the dress worn by a counsellor. When the messenger returned, he brought letters from Bellario of advice how to proceed, and also everything necessary for her equipment.

Portia dressed herself and her maid Nerissa in men's apparel, and putting on the robes of a counsellor, she took Nerissa along with her as her clerk; and setting out immediately, they arrived at Venice on the very day of the trial. The cause was just going to be heard before the duke and senators of Venice in the senate house, when Portia entered this high court of justice, and presented a letter from



Bellario in which that learned counsellor wrote to the duke; saying, he would have come himself to plead for Antonio but that he was prevented by sickness, and he requested that the learned young doctor Balthasar (so he called Portia) might be permitted to plead in his stead. This the duke granted, much wondering at the youthful appearance of the stranger, who was prettily disguised by her counsellor's robes and her large wig.

And now began this important trial. Portia looked around her, and she saw the merciless Jew; and she saw Bassanio, but he knew her not in her disguise. He was standing beside Antonio, in an agony of distress and fear for his friend.

Portia now desired Shylock to let her look at the bond; and when she had read it, she said, "This bond is forfeited, and by this the Jew may lawfully claim a pound of flesh to be by him cut off nearest Antonio's heart." Then she said to Shylock, "Be merciful: take the money, and bid me tear the bond." But no mercy would the cruel Shylock show; and he said, "By my soul I swear, there is no power in the tongue of man to alter me."—"Why then, Antonio," said Portia, "you must prepare your bosom for the knife:" and Shylock began to sharpen a long knife with great eagerness to cut off the pound of flesh.

Portia asked if the scales were ready to weigh the flesh; and she said to the Jew, "Shylock, you must have some surgeon by, lest he should bleed to death." Shylock, whose whole intent was that Antonio should bleed to death, said, "It is not so named in the bond." Portia replied, "It is not so named in the bond, but what of that? It were good you did so much for charity." To this all the answer Shylock would make was, "I cannot find it; it is not in the bond." "Then," said Portia, "a pound of Antonio's flesh is thine. The law allows it, and the court awards it. And you may cut this flesh from off his breast. The law allows it, and the court awards it." Again Shylock exclaimed, "O wise and upright judge! A Daniel is come to judgment!" And then he sharpened his long knife again, and looking eagerly on Antonio, he said, "Come prepare!"

"Tarry a little, Jew," said Portia, "there is something else. This bond here gives you no drop of blood; the words expressly are, 'a pound of flesh.' If in the cutting of the pound of flesh you shed one drop of Christian blood, your lands and goods are by the law to be confiscated to the state of Venice." Now as it was utterly impossible for Shylock to cut off the pound of flesh without shedding some of Antonio's blood, this wise discovery of Portia's, that

it was flesh and not blood that was named in the bond, saved the life of Antonio and all admiring the wonderful sagacity of the young counsellor, who had so happily thought of this expedient, plaudits resounded from every part of the senate-house.

Shylock, finding himself defeated in his cruel intent, said with a disappointed look, that he would take the money; and Bassanio, rejoiced beyond measure at Antonio's unexpected deliverance, cried out, "Here is the money!" But Portia stopped him saying softly, "There is no haste; the Jew shall have nothing but the penalty: therefore prepare, Shylock, cut off the flesh; but mind you shed no blood; nor do cut off more nor less than just a pound; be it more or less by one poor scruple, nay if the scale turn but by the weight of a single hair, you are condemned by the laws of Venice to die, and all your wealth is forfeited to the state." "Give me my money, and let me go," said Shylock. "I have it ready," said Bassanio, "here it is."

Shylock was going to take the money, when Portia again stopped him, saying, "Tarry, Jew; I have yet another hold upon you. By the laws of Venice, your wealth is forfeited to the state, for having conspired against the life of one of its citizens, and your life lies at the mercy of the duke; therefore down on your knees and ask him to pardon you."

The duke then said to Shylock, "That you may see the difference of our Christians spirit, I pardon you your life before you ask it; half your wealth belongs to Antonio, the other half comes to the state."

The generous Antonio then said that he would give up his share of Shylock's wealth, if Shylock would sign a deed to make it over at his death to his daughter and her husband; for Antonio knew that the Jew had an only daughter who had lately married against his consent a young Christian, named Lorenzo, a friend of Antonio's, which had so offended Shylock, that he had disinherited her.

The Jew agreed to this: and being thus disappointed in his revenge, and despoiled of his riches, he said, "I am ill. Let me go home; send the deed after me, and I will sign over half my riches to my daughter." "Get thee gone, then," said the duke, "and sign it; and if you repent your cruelty and turn Christian, the state will forgive you the fine of the other half of your riches." Shylock then left the court.

### NOTES.

- Userer**—a man who lends money on interest. **Roman honour**—the Romans are well known in history for their sense of honour and justice. A Roman could lay down his life
- Exchange**—the place where merchants meet for business.

for the sake of honour. **Tidings**—news.

The Roman consul Brutus **Instrumental**—acting, as an instrument or means ; death for treason. helpful.

**Patrimony**—estate or property which a man inherits from his father or ancestors. **Counsellor**—one who counsels; a barrister.

**Apparel**—dress.

**Merchandise**—goods bought and sold for gain. **Daniel**—a wise judge (from the story of Daniel in the Bible.)

**Tarry**—wait.

### EXERCISE.

#### Critical:—

Why is the story named "Merchant of Venice"? Why did Antonio borrow money of Shylock? Who are Shylock and Bassanio? What was the cause of enmity between Antonio and Shylock? What were the terms of the bond which Antonio signed? Why did Shylock take such a bond? Who was Portia? Why did she plead for Antonio? What did Portia say about mercy? What were her arguments in defence of Antonio? How was Shylock caught in his own trap? Describe the trial scene and give the substance of the letter which Antonio wrote to Bassanio.

#### Grammatical:—

2. Parse the Italicised words:—

(a) And you may cut his flesh from off his *breast*.

(b) "*It were* good you did so much for charity."

(c) Antonio had no money by him at that time to *lend* his friend.

(d) *Shylock lend me moneys*.

(e) It seemed as if they had *but* one heart and one purse between them.

(f) Shylock, being a hard-hearted *man*, exacted the payment of the money he *lent* with such severity that he was disliked by all good men.

3. Explain the construction of the following sentence:—She spoke so sweetly.....but the unfeeling Shylock's.

4. What is the distinction between *I am to lend you money* and *I have to lend you money*.

5. Illustrate the use of *much* from your text and explain why *than* is not used after *inferior*. Why is *much* used instead of *very*?

6. What is the distinction between a *gerund* and an *infinitive* and what is meant by a *participle adjective*? Give examples from the text.

7. Change the narration of the following:—"Then," said Portia, "a pound of Antonio's flesh is thine..... court awards it."

8. Change the voice of the following:—"The happiness of these lovers.....containing fearful tidings."

9. Fill up the gaps in the following:—"Bassanio being supplied—money—his friend Antonio—the hazard of his life set—Belmont—a splendid train and attended—a gentleman—the name of Gratiano."

## THE DESERT ISLAND.

**Introduction:**—This is a beautiful story which teaches us a very useful moral lesson—"Make hay while the sun shines."

There was once a certain wealthy man, whose only son was saved from drowning by a humble slave. His gratitude for this was unbounded, and desiring to do all he could in return, he gave the slave

his freedom, and presented him with a well-found vessel laden with rich merchandise.

"Go," said he, "cross the seas and dispose of these goods in other lands. What you receive for them shall be your own."

The slave was greatly pleased, and, bidding farewell to his master, he sailed away in his vessel upon the broad ocean. But before he had been



long upon his voyage, a great storm arose, and his ship was cast upon a rock and broken to pieces. Every soul on board was drowned, save only the slave, who saved his life by swimming to an island which he had observed close by.

Overcome with grief at the loss of his property, he cast himself upon the sandy shore and gave way to his despair. At length, however, he arose, and set off through a beautiful forest which fringed the beach, and which stretched inland for some distance. Emerging from the shadow of the trees, he found himself on a broad plain, in the midst of which stood a splendid city; and he saw that many people were pouring out of its gates.

When the people saw him, they hastened towards him, shouting joyously: "Welcome! Welcome! Long live the King!" Then to his amazement, they brought a rich carriage, and placing him in it, escorted him to a magnificent palace, where many servants gathered about him, clothing him in garments of royal purple, addressing him as their king, and expressing their obedience to his will.

The slave was dazzled and bewildered, and believed that he was dreaming, and that all he saw, heard and experienced was the creation of his suffering brain. Becoming convinced, however, that he was awake and in full possession of his senses, he said to some of those who stood about him: "How is this? I cannot understand it. Why should you thus elevate and honour a man whom you do not know, a poor penniless wanderer whom you have never seen before? That you should make such a



man your ruler causes me more wonder than I can express."

"Sire," replied one of those who ministered to him, "this island is inhabited by spirits with the outward forms of men." Long since, they prayed that a son of man should be sent each year to rule over them, and their prayer was answered. Yearly a son of man is sent, whom they receive with honour and place upon the throne. But his dignity and power end with the year, and at its close, he is placed on board a ship and carried to a vast and desolate island, where, unless he has prepared for this day, he is obliged to end his life in misery and solitude. Then a new king is sent hither, and so year follows year."

"Tell me," said the slave, "what manner of kings have you had in the past?"

"The kings who preceded you," replied the man, "were all careless and indifferent, enjoying their power to the full, and thinking not of the day when it should end. May you be wiser than they; let my words find rest within your heart."

The newly-made king listened with great attention to all this, and felt grieved that he should have lost even the time he had already missed for making preparations for the loss of his wealth and power.

He sent for the wisest man in his court, and said to him : "Advise me, O spirit of wisdom, how I am to prepare for the evil days which await me."

"Penniless you came to us, and penniless you will be sent to the desolate island of which you have been told," replied the wise man. "At present you are our king, and may do whatever is pleasing to you. Send therefore skilled workmen to this island. Let them build houses, cultivate the soil, and beautify the surroundings. The barren plains will be changed into fruitful fields, people will journey there to live, and you will have established a new kingdom for yourself, with subjects to welcome you joyously when you have lost your power here. The year is short, the work is long; therefore be earnest and energetic." ..

The king did everything as the wise man had advised him. He sent skilled workmen and rich materials to the desolate island, and before the close of his year of power, it had become a delightful and attractive abode. The monarchs who had gone before him had regarded the day of their power's close with fear and dread, and had smothered all thoughts of it in revelry. But he looked forward to it as a day of joy, when he should enter into a life of permanent peace and felicity.

At last the day came, and the slave who had

been made king was deprived of his brief authority. His royal garments were stripped from him, and he was clothed with the rags in which he had been cast upon that shore. Thus humbly attired, he was placed upon a ship, the sails of which were set for the island which was henceforth to be his abode.

When he approached its shores, however, the people whom he had sent there gathered to greet him with music, song and great rejoicing. With glad cries they led him to the palace which had been prepared for him, set amidst glorious gardens where the scent of flowers and the plash of fountains delighted the senses. Here he reigned, a prince among his people, and here he lived ever after in happiness and peace.

..      *From The Talmud.*

### NOTES.

<b>Humble</b> —modest; meek.	<b>Splendid</b> —most beautiful; gorgeous.
<b>Gratitude</b> —Thankfulness.	<b>Amazement</b> —Astonishment.
<b>Unbounded</b> —unlimited.	<b>Escorted</b> —guided.
<b>Merchandise</b> —articles of trade.	<b>Magnificent</b> —gorgeous; splendid.
<b>Dispose of</b> —apply to any purpose.	<b>Bewildered</b> —confused in mind.
<b>Cast upon</b> —thrown upon.	<b>Convinced</b> —satisfied in mind.
<b>Observed</b> —Saw.	<b>Elevate</b> —raise to a higher position.
<b>Fringed</b> —Bordered.	
<b>Emerging</b> —Rising out of.	

<b>Ministered</b> —acted as a servant.	<b>Abode</b> —dwelling place.
<b>Dignity</b> —high office.	<b>Smothered</b> —crushed.
<b>Desolate</b> —solitary.	<b>Revelry</b> —noisy festivity.
<b>Solitude</b> —lonely place.	<b>Felicity</b> —Happiness.
	<b>Stripped</b> —taken off, deprived of.

## EXERCISE.

**Critical:—**

(1) How did the slave acquire the favour of a wealthy man? What was the reward he got in return? Tell the story in your own English. How did the slave become a king?

How did he come to an island quite unknown to him? What advice did he receive from a wise spirit? Did he act accordingly? What did he do after being placed on the throne, for the welfare of the people of the islands? What was his fate at last? Give the moral of the story.

**Grammatical:—**

(2) Frame sentences with :—*Sail away, get into, cast upon, bewildered, beautify, and elevate.*

(3) Give the past tense and the past participle of the following:—*Get, strike, cut, send, elevate, cast, find, shout, call and stand.*

(4) Parse the words in Italics:—

(a) *What* you receive for them shall be your own.

(b) *That* you should make such a man your ruler causes me more wonder than I can express.

(c) *Overcome* with grief at the loss of his property, he cast himself upon the *sandy shore* and gave way to *despair*.

(5) Form nouns from :—*Beautify, please, indifferent, happy, prepare, earnest, amaze, possess, and express.*

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# THE GOLDEN BOOK OF PROSE & POETRY

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## POETRY.

### THE CUCKOO.

**Introduction:**—The poem is a noble expression of the feelings of delight with which people hail the advent of the cuckoo in spring. The cuckoo is a migratory bird. It leaves the shores of England in the cold days of winter and comes back in spring with its message of delight. The poet longs to fly with the cuckoo and enjoy a life of eternal spring and sunshine. The Indian student should remember that an English winter is simply dreadful. It is not at all pleasant like the winter in our country. On the other hand, an English spring is simply delightful and not unbearable like the spring in India.

*Hail, beauteous stranger of the grove ?*

*Thou messenger of spring !*

*Now Heaven repairs thy rural seat,*

*And woods thy welcome sing.*

*What time the daisy decks the green .*

*Thy certain voice we hear ;*

*Hast thou a star to guide thy path,*

*Or mark the rolling year ?*

Delightful visitant, with thee  
 I hail the time of flowers,  
 And hear the sound of music sweet  
 From birds among the bowers.

The schoolboy *wandering* through the wood  
 To *pull* the primrose gay,  
 Starts the new voice of spring to hear,  
 And *imitates* thy lay.

What time the pea puts on the bloom  
 Thou fliest thy vocal vale,  
 An annual guest in other lands,  
 Another spring to hail.

Sweet bird! thy bower is ever green,  
 Thy sky is ever clear;  
 Thou hast no sorrow in thy song,  
 No winter in thy year!

O could I fly, I'd fly with thee!  
 We'd make, with joyful wing,  
 Our annual visit o'er the globe,  
 Companions of the spring.

MICHAEL BRUCE.

#### NOTES.

- |  |   |
|--|---|
| <p>* <b>Hail</b>—welcome.<br/> <b>Stranger of the grove</b>—the<br/>         cuckoo is called a stranger</p> | <p>because it comes in spring "<br/>         after an absence of a<br/>         year.</p> |
|--|---|

**Messenger of spring**—the cuckoo with its sweet songs proclaims the advent of the spring.

**Decks**—decorates.

**Bower**—a shady and enclosed space in a garden.

**Primrose**—a kind of spring flowers.

**Lay**—song.

**Vocal vail**—i.e., the vail which resounds with your sweet songs so long as you are in England.

**Thou hast no sorrow**.....

**year**—Yours is a life of eternal joy—it is all spring and sunshine.

### EXERCISE.

**Critical:**—1. Reproduce the poet's description of the advent of the cuckoo in your own words.

2. Why is the cuckoo called the *stranger of the grove* and the *messenger of spring*?

3. Why does the poet want to fly with the cuckoo?

4. What is the moral of the poem?

### Grammatical:—

(1) Parse the words in *Italics*:

(2) Change the voice of the first stanza.

(3) Change the narration of the last stanza.

(4) Form verbs from:—*delightful, joyful, companion.*

„ nouns from:—*rural, imitate, vocal, annual.*

(5) Use the following in as many parts of speech as you can: *lay, seat, welcome, voice.*





## THE SKYLARK.

**Introduction:**—The poet is charmed with the sweet strains of the *Skylark* and longs to abide in the desert with it. To the poet the bird is an emblem of love and happiness. The *Skylark* has its nest on the ground but it soars high up into the region of the clouds when the sun rises and from there pours forth its melodies. The poet feels that the raptures of the *Skylark* are inspired by its love for those whom it has left behind in its nest on the dewy ground.

BIRD of the wilderness  
*Blithesome* and 'cumberless,  
 Sweet be thy matin o'er moorland and lea!  
*Emblem* of happiness,  
 Blest is thy dwelling-place—  
 Oh, to abide in the desert with thee!

Wild is thy lay and loud,  
 Far in the downy cloud;  
 Love gives it energy. love gave it birth.  
 Where on thy dewy wing,  
 Where art thou journeying?  
 Thy lay is in heaven, thy love is on earth.

O'er dell and fountain sheen  
 O'er moor and mountain green,  
 O'er the red streamer that *heralds* the day,  
 Over the cloudlet dim,

Over the rainbow's rim,  
Musical cherub, soar, singing away.

Then when the gloaming comes,  
Low in the heather blooms,  
Sweet will thy welcome and bed of love be!  
Emblem of happiness,  
Blest is thy dwelling-place—  
Oh, to abide in the desert with thee!

Hogg.

### NOTES.

**Blithesome**—joyous; gay.

**Cumberless**—without any burden.

**Matin**—morning prayer.

**Moorland**—untilled ground with peats.

**Lea**—meadow; grass-land.

**Emblem**—type; symbol.

**Downy cloud**—soft feathery clouds *i.e.*, light clouds which appear like soft feathers in the sky.

**Sheen**—bright; shining.

**Streamer**—a luminous beam

**The red.....day**—the bright red beams of the sun which indicate the approach of the day.

**Musical cherub**—the Skylark is described as a heavenly spirit singing from the skies; *cherub* means a *heavenly spirit*.

**Gloaming**—twilight; dusk.

**Heather blooms**—the flowers growing on a heather *i.e.*, a place overgrown with shrubs.

### EXERCISE.

**Critical**:—Reproduce in your own words what the poet says about the Skylark.

**Grammatical:—**

- (1) Parse the words\* in *Italics*.
  - (2) Derive adjectives from:—*energy, heaven, daily, love.*
  - (3) What are the plural forms of *cherub*? Name some other words which have similar plural forms.
  - (4) Illustrate the different meanings of *desert* and *lay*.
- 

## THE LAMB.

**Introduction:—**Here the poet draws a picture of the lamb, the humblest and the meekest of all living creatures, and remarks that the Creator calls Himself a lamb which typifies His noble qualities.

LITTLE *Lamb*, who made thee?  
 Dost thou know *who* made thee?  
 Gave thee life, and bade thee feed  
 By the stream and o'er the mead;  
 Gave thee clothing of delight,  
 Softest clothing, woolly, bright;  
 Gave thee such a tender *voice*,  
 Making all the vales *rejoice* :  
 Little Lamb, who made thee?  
 Dost thou know who made thee?  
 Little Lamb, I'll tell thee !  
 Little Lamb, I'll tell thee !

He is called by thy name,  
 For He calls Himself a Lamb:—  
 He is meek, and He is mild;  
 He became a little *child*:  
 I, a child, and thou a lamb,  
 We are called by His name,  
 Little Lamb, God bless thee;  
 Little Lamb, God bless thee.

*Blake.*

### NOTES.

**Mead**—Meadow; grass-land. | *over* when God smote the  
**He calls himself a Lamb**— | firstborn of Egypt and  
 In the Bible the *lamb* | *passed over* the houses  
 stands for God or the | of the faithful who had  
*Saviour of the world* as | kept the blood of the  
 typified by the paschal | sacrificed lamb on a basin  
*lamb* i.e., the lamb which | placed on the side-posts  
 was sacrificed by each | and the lintel of the door  
 Israelite during the *Pass-* | of the house.

### EXERCISE.

**Critical:**—What does the poet say about the lamb?  
 Who has created it? Why does God call Himself a lamb?  
**Grammatical:**—

- (1) Parse the words in Italics. •
- (2) Derive verbs from:—*delight, bright,*  
 .. nouns from—*meek, mild, softest.*

(3) What is the distinction between a complementary object and an objective-complement? Give examples.

(4) Change the voice of the first stanza.

(5) Change the narration of "Little Lamb..... little child."

## TO A SPANIEL ON HIS KILLING A YOUNG BIRD.

**Introduction:**—In this poem, the poet rebukes his dog for killing a young bird in spite of his repeated warnings. The dog replies that *nature* often proves stronger than one's sense of duty. He had refrained once but he could not refrain twice. Nature is too strong to be easily controlled. The dog also gives a clever retort to the poet when he says that it is also a fault to kill time by writing poems on trifles just as it is a sin to kill the bird.

A SPANIEL, Beau, that fares like you,  
Well-fed, and at his ease,  
Should wiser be than *to pursue*  
Each trifle that he sees.

But you have kill'd a tiny bird,  
Which flew not till *to-day*,  
Against my orders, whom you heard  
Forbidding you the prey.

Nor did you kill that you might eat,  
And ease a doggish pain,  
For him, though chased with furious heat,  
You left where he was slain.

Nor was he of the thievish sort,  
Or one whom blood allures,  
But innocent was all his sport  
Whom you have torn for yours.

My dog! what remedy remains,  
Since, teach you all I can,  
I see you after all my pains  
So much resemble man?

*Beau's Reply.*

Sir, when I flew to seize the bird,  
In spite of your command,  
A louder voice than yours I heard,  
And harder to withstand.

You cried—*forbear!*—but in my breast  
A mightier cried—*proceed!*  
'Twas Nature, Sir, whose strong behest  
Impell'd me to the deed.

Yet, much as Nature I respect,  
     I ventured once *to break*  
 (As you, perhaps, may recollect)  
     Her precept for your sake;

And when your linnet, on a day,  
     Passing his prison door,  
 Had flutter'd all his strength away,  
     And, panting, press'd the floor;

Well knowing him a sacred thing,  
     Not destined to my tooth,  
 I only kiss'd his ruffled wing,  
     And lick'd the feathers smooth.

Let my obedience then excuse  
     My disobedience now.  
 Nor some reproof yourself refuse  
     From your aggrieved Bow-wow;

If *killing birds* be such a crime  
     (Which I can hardly see),  
 What think you, Sir, of killing time,  
     With verse address'd to me?

*W. Cowper.*

## NOTES.

<b>Spaniel</b> —a kind of dog usually liver-and-white coloured or black-and-white, with large pendent ears.	<b>A louder voice than yours</b> —i.e., the strong impulse of nature to kill the bird.
<b>Allures</b> —tempts.	<b>Withstand</b> —resist ; oppose.
<b>Impelled</b> —drove.	<b>Behest</b> —command.
<b>Precept</b> —order.	<b>Linnet</b> —a small singing bird.
<b>Destined</b> —meant for.	<b>Reproof</b> —rebuke; scolding.
	<b>Aggrieved</b> —full of grief.

## EXERCISE.

- Critical:**—1. Why was Beau impelled to kill the bird?  
 2. Summarise the reply of Beau in your own words?  
 3. What are the concluding remarks of Beau?  
 4. Give the moral of the poem.

**Grammatical:**—

- (1) Parse the words in Italics.
- (2) Derive verbs from:—*Strength, obedience* ;  
 „ nouns from:—*crime, refuse, seize, resemble, allure, pursue, see, destine.*
- (3) Use the following in as many parts of speech as you can:—*fare, ease, remedy, pain.*
- (4) Illustrate the distinction between *heat* and *hit*, *prey* and *pray*, *proceed* and *precede*.
- (5) Why 'to' is understood after 'Let'? Give some other examples where 'to' is similarly understood.
- (6) Change the narration of "My dog.....resemble a man?"
- (7) Change the voice of "Sir, when I flew....."  
 .....And harder to withstand."



## THE BROOK.

**Introduction:**—In this poem, the brook has been personified. It is made to tell its own tale—how it rises from the *haunts of coot and hern* and joins the brimming river. The brook also draws a contrast between the cheerful and everlasting course of its own life and the brief spell of man's life on earth.

I COME from haunts of coot and hern,  
       I make a sudden sally,  
 And sparkle out *among the fern*,  
       To bicker down a valley.

By thirty hills I hurry down  
       Or slip between the ridges,  
 By twenty thorps, a little town,  
       And half a hundred bridges,

Till last by Philip's farm I flow  
       To *join* the brimming river;  
 For men may come and men may go,  
       But I go on for *ever*.

I chatter over stony ways,  
       In little sharps and trebles,  
 I bubble into eddying bays,  
       I babble on the pebbles.

With many a curve my banks I *fret*  
By many a field and fallow,  
And many a fairy foreland set  
With willow-weed and mallow.

I chatter, chatter as I flow  
To join the brimming river;  
For men may come and men may go,  
But I go on for ever.

I wind about, and in and out,  
With here a blossom sailing,  
And here and there a lusty trout,  
And here and there a grayling,

And here and there a foamy flake  
Upon me, as I travel—  
With many a silvery waterbreak  
Above the golden gravel;

And *draw* them all along, and flow  
To join the brimming river;  
For men may come and men may go,  
But I go on for ever.

I steal by lawns and grassy plots,  
I slide by hazel covers;  
I move the sweet forget-me-nots  
That grow for happy lovers.

I slip, I slide, I gloom, I glance,  
     Among my skimming swallows;  
 I make the netted sunbeam dance  
     Against my sandy shallows.

I murmur under moon and stars  
     In brambly wildernesses;  
 I linger by my shingly bars;  
     I loiter round my cresses;

And out *again* I curve and flow  
     To join the brimming river;  
 For men may come and men may go,  
     But I go on for ever.

Tennyson

### .. NOTES.

<b>Coot and hern</b> —kinds of water-fowls.	<b>Fret</b> —wear away.
<b>Bicler</b> —rush quickly.	<b>Fallow</b> —land that has been left untilled.
<b>Thorps</b> —villages.	<b>Fairy foreland</b> —tiny cape.
<b>Brimming river</b> —the river full of water up to the margin.	<b>Set with</b> —covered with.
<b>Men may come and men may go</b> —are born and die.	<b>Waterbreak</b> —ripples on the surface of water.
<b>Sharps and trebles</b> —sounds of music.	<b>Golden</b> —yellow.
<b>Eddying</b> —moving round and round.	<b>Forget-me-nots</b> —small herbs with beautiful blue flowers, regarded as the emblem of friendship.

**Netted sunbeams**—the sunbeams flecked with shade and looking like a net. **Brambly**—full of brambles or pricking plants. **Shingly bars**—bars of sand.

## EXERCISE.

**Critical:**—1. Reproduce in your own words what the brook says about itself.

2. Why does the brook say  
 "Men may come and men may go,  
 But I go on for ever."

**Grammatical:**—

- (1) Parse the words in *Italics*.
  - (2) Derive nouns from—*Stony, eddying, fairy, happy*.  
 „ adjectives from—*Sparkle, slip, town, blossom*.
  - (3) In how many different parts of speech can the following words be used? Give examples.  
*(a) hurry (b) dance. (c) babble (d) blossom.*
  - (4) What are adjectival and adverbial phrases? Give examples.
  - (5) Make sentences with the following phrases: *in and out; here and there.*
-

## A LAUGHING SONG.

**Introduction:**—This poem is a beautiful expression of the feelings of delight awakened in the poet's breast by the sounds of nature. Nature showers her delight on young and old alike.

WHEN the green woods laugh with the voice of joy  
 And the dimpling stream runs *laughing by*;  
 When the air does laugh with our merry wit,  
 And the green hill laughs with the noise of it;  
 When the meadows laugh with lively green,  
 And the grasshopper laughs in the merry scene;  
 When Mary, and Susan, and Emily,  
 With their sweet round mouths sing 'Ha, ha, he!'  
 When the painted birds laugh in the shade,  
 Where our table with cherries' nuts is *spread*:  
 Come live, and be merry, and join with me  
 To sing the sweet chorus of 'Ha, ha, he!'

W. Blake

## NOTES.

- |   |  |
|---|--|
| <p><b>Dimpling stream</b>—The stream with small hollows on its surface when it is ruffled by the winds.</p> | <p><b>Mary, Susan, Emily</b>—stand for little girls in general.</p> <p><b>Painted birds</b>—The birds with their gay and varied colours.</p> |
|---|--|

## EXERCISE.

**Critical:**—Reproduce in your own words what the poet says about the beauty of nature? Why is he so merry? What are the lessons of this poem?

**Grammatical:**—

- (1) Parse the words in Italics.
  - (2) Derive nouns from:—*laugh, live.*
  - (3) Change the narration of:—"When the painted birds....."Ha, ha, he!"
  - (4) Define and illustrate a *participle adjective* from your own text.
-

## THE DAFFODILS.

**Introduction:**—In these lines the poet describes the beauty of the daffodils, fluttering and dancing in the breeze. The poet says that the sight of these daffodils is enjoyable in more ways than one. They please his eyes when he sees them but, what is more, he can cherish them in his memory and picture them before his mind's eye when he is alone in order to relieve the tedium of his weary hours.

I WANDER'D lonely as a cloud  
*That* floats on high o'er vales and hills,  
 When *all at once* I saw a crowd,  
 A host of golden Daffodils;  
*Beside* the lake, beneath the trees,  
 Fluttering and dancing in the breeze.

Continuous as the stars that shine  
 And twinkle on the milky way,  
 They stretched in never-ending line

Along the margin of a bay:  
 Ten thousand saw I at a glance  
 Tossing their heads in sprightly dance,

The waves beside them danced, but they  
 Out-did the sparkling waves in glee:

A Poet could not *but* be gay  
 In such a jocund company!

I gazed—and gazed—but little thought  
 What wealth the show to me had brought:

For oft when on my couch I lie  
 In vacant or in pensive mood,  
 They flash upon that inward eye  
 Which is the bliss of solitude;  
 And then my heart with pleasure fills,  
 And dances with the Daffodils.

Wordsworth.

### NOTES.

**Fluttering**—moving about with a noise.

**Milky way**—a bright zone in the sky caused by the light of a very large number of fixed stars.

**Tossing**—throwing up the heads.

**Sprightly**—lively.

**Glee**—joy; mirth.

**Jocund**—merry; cheerful.

**Pensive**—thoughtful; reflective.

**Inward eye**—id's eye i.e., memory which enables us to picture things in our mind when we have once seen them.

### EXERCISE.

**Critical:**—What does the poet say about the daffodils? Why are they so dear to him? What does he mean by the *inward eye which is the bliss of solitude*?



**Grammatical:—**

- (1) Parse the words in *Italics*.
  - (2) Use the following in as many parts of speech as you can:—*milk*, *glance*, *head*, *but*.
  - (3) Form verbs from—*head*, *vacant*, *bliss*.
  - (4) Illustrate the distinction between *continuous* and *continual*; *heart* and *hurt*; *little* and *a little*.
- 

## UNDER THE GREENWOOD TREE.

**Introduction:—**This is a song sung by Amiens, one of the lords attending on the banished duke in Shakespeare's 'As You Like It.' The Duke had been treacherously driven out by his brother and he retired to the forest of Arden in company with some of his faithful followers among whom was Amiens who sang this song. In it he glances at the vanity and meanness of mankind.

UNDER the greenwood tree  
 Who loves to *lie* with me,  
 And turn his merry note  
 Unto the sweet bird's *throat*,  
 Come hither, come hither, come hither!  
 Here shall he see  
 No enemy,  
 But winter and rough weather.

Who doth ambition 'shun  
 And loves to lie in the sun,  
 Seeking the food he eats,  
 And *pleased* with *what* he gets,  
 Come hither, come hither, come hither !  
 Here shall he see  
 No enemy,  
 But winter and rough weather.

*Shakespeare.*

### NOTES.

Turn—tune or adopt. | Shun—avoid.

### EXERCISE.

**Critical:**—Who sings this song? What is the lesson that he seeks to teach? What does he think of men of the world? ..

### Grammatical:—

- (1) Parse the words in Italics.
  - (2) In how many parts of speech can the following words be used? *lie, turn, note.*
  - (3) Derive nouns from :—*merry, get, rough.*  
     .. verb from—*food.*
  - (4) Illustrate the distinction in meaning between *merry* and *marry* ; *weather* and *wether*.
-

## THE WIND.

**Introduction:**—This beautiful little poem illustrates the nature of wind. The wind is fitful and it is a law of nature that no space can remain empty or without air even for a moment.

WHY does the wind so want to be  
Here in my little room with me?  
He's all the world to blow about,  
But just because I keep him out  
He cannot be *a moment* still,  
But frets upon my window-sill  
And sometimes brings a noisy rain  
To help him batter at the pane.

Upon my door he comes to knock,  
He rattles, rattles at the lock,  
And lifts the latch and stirs the key—  
Then waits a moment breathlessly,  
And soon, *more* fiercely than before,  
He shakes my little trembling door.  
And though "Come in, come in!" I say,  
He neither comes nor goes away.

Bare-foot across the chilly floor  
 He rushes in and *back* again,  
 He goes to batter door and pane,  
 Pleased to have blown my candle out,  
 He's all the world to blow about,  
 Why does he want so much to be  
 Here in my little room with me?

E. Rendall.

### NOTES.

**Frets**—wears away.

**Batter**—beat with blows.

**Window-sill**—the wood or stone at the foot of a window.

### EXERCISE.

**Critical:**—What does the poet say about the wind?  
 What lesson do you learn from this poem?

**Grammatical:**—

- (1) Parse the words in *Italics*.
- (2) Form adjectives from:—*world, moment, rain*.  
 „ nouns from—*fiercely, chilly, noisy, run*.
- (3) Illustrate the following words in as many parts of speech as you can: *rain, lack, stir, back*.
- (4) Distinguish between *momentary* and *momentous*, *stir* and *star*.
- (5) What are the different meanings of *key*?  
 Give examples.

## THE BURIAL OF SIR JOHN MOORE.

**Introduction:**—Sir John Moore was the hero of the Peninsular War. In 1808 he became the commander of the British forces in the Peninsula. His force was strengthened and he was instructed to march through Portugal and join the Spanish army. But the Spanish armies crumbled away before the genius and superior forces of Napoleon. On learning the defeat of the Spaniards, Moore retreated towards the sea and was hotly pursued by the French Marshal, General Soult. Moore managed to make his way to Coruna but he found that the fleet which he had expected so long had not then arrived. Driven to bay, Moore was forced to fight against Soult the battle of Coruna in which he was slain in the lap of victory.

NOT a drum was heard, not a funeral note,  
 As his corpse to the rampart we hurried;  
 Not a soldier discharged his farewell shot  
 O'er the grave *where* our hero we buried.

We buried him darkly at dead of night,  
 The sods with our bayonets turning;  
 By the struggling moonbeam's misty light  
 And the lantern dimly burning.

No useless coffin inclosed his breast,  
 Not in sheet nor in shroud we wound him,  
 But he lay like a warrior *taking* his rest  
 With his martial cloak around him.

Few and short were the prayers we said,  
 And we spoke not a word of sorrow ;  
 But we *steadfastly* gazed on the face that was dead  
 And we bitterly thought of the morrow.

We thought as we hollow'd his narrow bed,  
 And smoothed down his lonely pillow,  
 That the foe and the stranger would tread o'er his  
 head

And we far away on the billow !

Lightly they 'll talk of the spirit that's gone,  
 And o'er his cold ashes upbraid him,—  
 But little he'll reck, if they let him sleep on  
 In the grave where a Briton has laid him.

But half of our heavy task was done,  
 When the clock struck the hour for retiring ;  
 And we heard the distant and random gun  
 That the foe was sullenly firing.

Slowly and sadly we laid him down,  
 From the field of his fame, fresh and gory ;  
 We carved not a line, and we raised not a stone—  
 But we left him alone with his glory.

*W. Wolfe.*

#### NOTES.

**Corpse**—dead body.      | **Farewell shot**—as a mark  
**Rampart**—a mound or em-      of respect in a military  
 bankment round a forti-      funeral.  
 fied place.

<b>Darkly</b> —in the dark.	<b>Hollow'd</b> —dug; made hollow.
<b>Sods</b> —turf.	<b>Billow</b> —wave in the ocean.
<b>Bayonets</b> —the grave was dug by bayonets for want of spade.	<b>Lightly</b> —irreverently.
<b>Struggling moonbeams</b> —the moonbeams coming out through the clouds.	<b>Upbraid</b> —insult.
<b>Shroud</b> —a winding sheet for covering a dead body.	<b>Reck</b> —care; heed.
<b>Martial cloak</b> —a soldier's dress or uniform.	<b>Random</b> —aimless.
<b>Steadfastly</b> —firmly.	<b>Sullenly</b> —angrily.
	<b>Gory</b> —covered with blood.
	<b>Carved not a line</b> —did not make any inscription.
	<b>Stone</b> —monument.

## EXERCISE.

- Critical:**—1. Who was Sir John Moore?  
 2. Where did he fight with the French?  
 3. Who was his opponent?  
 4. Where was the fatal battle fought?  
 5. Why did he proceed to *Coruna*?  
 6. How did he meet with his death?  
 7. When did the funeral take place?  
 8. Describe the funeral.

**Grammatical:**—

- (1) Parse the words in *Italics*.  
 (2) Form nouns from:—*buried, inclose, martial*.  
       verbs from:—*bitterly, glory*.  
 (3) Change the voice of '*Slowly and sadly we.....*  
*.....But we left him alone with his glory.*'

(4) Illustrate the distinction in meaning between, *corpse* and *corps* ; *to-morrow* and *on the morrow* ; *marshal* and *martial*.

(5) Explain and illustrate the distinction between a *Conjunctive* and a *Relative adverb*.

---

## THE SOLITUDE OF ALEXANDER SELKIRK.

**Introduction:**—Alexander Selkirk was a Scotch seaman. He quarrelled with his captain and was stranded on the desert island of Juan Fernandez. Here he remained in solitude for over four years and a half, until he was discovered and brought back to England. The following lines describe his feelings in solitude.

I am monarch of all I survey;  
My right there is none to dispute;  
From the centre all round to the sea  
I am lord of the fowl and the brute.

O Solitude ! where are the charms  
That sages have seen in thy face,  
Better *dwell* in the midst of alarms  
Than reign in this horrible place.

I am out of humanity's reach,  
I must finish my journey alone,  
Never hear the sweet music of speech;  
I start at the sound of my own.



The beasts that roam over the plain  
 My form with indifference see;  
 They are so unacquainted with man,  
 Their tameness is shocking to me.

Society, Friendship, and Love,  
 Divinely bestow'd upon man,  
 O had I the wings of a dove  
 How soon would I taste you again !

My sorrows I then might assuage  
 In the ways of religion and truth,  
 Might learn from the wisdom of age,  
 And be cheer'd by the sallies of youth.

Ye wind that have made me your sport,  
 Convey to this desolate shore  
 Some cordial endearing report  
 Of a land I shall visit no more.

My friends, do they now and then send  
 A visit or a thought after me?  
 O tell me I yet have a friend,  
 Though a *friend* I am never to see !

How *fleet* is a glance of the mind !  
 Compared with the speed of its flight,  
 The tempest itself lags behind,  
 And the swift-winged arrows of light.

When I think of my own native land  
 In a moment I seem to be there;  
 But alas! recollection at hand  
 Soon huries me *back* to despair.

But the seafowl is gone to her nest,  
 The beast is laid down in his lair;  
 Even here is a season of rest,  
 I to my *cabin* repair.

There's mercy in every place,  
 And mercy, encouraging thought!  
 Gives even *affliction* a grace,  
 And reconciles man to his lot.

W. Cowper.

#### NOTES.

**Survey**—see.

**The fowl and the brute**—  
 the birds and the beasts.

**Sages**—wise people.

**Humanity**—human beings.

**Start**—am startled.

**Assuage**—heal.

**Sallies**—lively talk.

**Report**—news.

**Fleet**—swift.

**Glance**—thought.

**Swift winged**...light—the

rays of light which travel  
 so fast.

**Lair**—den.

**Repair**—go.

**Gives even**.....**grace**—  
 imparts a charm even to  
 our sufferings *i. e.* makes  
 even our sufferings attrac-  
 tive.

**Reconciles**.....**lot**—makes  
 man content with life.



## HORATIUS.

**Introduction:**—Tarquinius, the last king of Rome, was expelled in the year 509 B. C. He made several attempts to recover the throne. He was assisted, in one of these attempts, by Lars Porsena, King of Etruria. There is a legend that Horatius Cocle (with two others) bravely defended the bridge on the Tiber against his attack. But after some time the bridge was broken and Horatius sprang into the river. The poem records the heroic adventures of Horatius.

Alone stood brave Horatius,  
 But constant still in mind;  
 Thrice thirty thousand foes before,  
 And the broad flood behind.  
 "Down with him!" cried false Sextus,  
 With a smile on his pale face.  
 "Now yield thee," cried Lars Porsena,  
 "Now yield thee to our grace."

Round turned he, as not deigning  
 Those craven *ranks* to see;  
 Nought spake he to Lars Porsena,  
 To Sextus nought spake he,  
 But he saw on *Palatinus*  
 The white porch of his home;  
 And he spoke to the noble river  
 That rolls by the towers of Rome.

“ Oh, Tiber ! father Tiber !

To whom the Romans pray,  
A Roman's life, a Roman's arms,

Take thou in charge this day ”

So he spake, and speaking sheathed

The good sword by his side,

And with his harness on his back,

Plunged headlong in the tide.

No sound of joy or sorrow,

Was heard from either bank,

But friends and foes in dumb bank ;

With parted lips and straining eyes,  
Stood *gazing* where he sank ;

And when above the surges

They saw his crest *appear*,

All Rome sent forth a rapturous cry,  
And even the ranks of Tuscany  
Could scarce forbear to cheer.

But fiercely ran the current,

Swollen high by months of rain :

And *fast* his blood was flowing ;

And he was sore in pain,

And heavy with his armour,

And spent with changing blows ;

And oft they thought him *sinking*,

But still again he rose.

Never, I ween, did swimmer,  
In such an evil case,  
Struggle through such a raging flood  
Safe to the landing place:  
But his limbs were borne up bravely  
By the brave heart within,  
And our good father Tiber  
Bare bravely up his chin.

“Curse on him!” quoth false Servius;  
“Will not the villain drown?  
But for this stay, ere close of day  
We should have sacked the town!”  
“Heaven help him!” quoth Lars Porsena,  
“And bring him safe to shore;  
For such a gallant feat of arms  
Was never seen before.”

And now he feels the bottom;  
Now on dry earth he stands;  
Now round him throng the Fathers  
To press his gory hands;  
And now, with shouts and clapping,  
And noise of weeping loud,  
He enters through the River-Gate,  
Borne by the joyous crowd.

*Macaulay's Lays of Ancient Rome.*

## NOTES.

**Constant**—unmoved.**Down with him**—throw him down or kill him.**Sextus**—the son of Tarquin whose disgraceful conduct led to the expulsion of his father and the whole family.**Grace**—mercy.**As not deigning**—as if he thought it beneath his dignity.**Craven**—cowardly.**Palatinus**—one of the seven hills of Rome.**Father Tiber**—the river was considered as a god by the ancient Romans.**Charge**—custody.**Harneis**—armour.**Dumb surprise**—surprise that made them dumb; they were speechless with astonishment.**Parted lips**—their mouths gaping in wonder.**With straining eyes**—anxiously watching the spot where he had sunk, to see if he would re-appear.**Surges**—waves.**Crest**—a plume of feathers or other ornament on the top of a helmet.**Rapturous cry**—shouts of joy.**Could scarce.....cheer**—could not help cheering.**Spent**—exhausted.**Ween**—think.**Quoth**—said.**Sacked**—burnt.**Fathers**—the chief magistrates of Rome.**Gory**—bloody.**Noise of weeping loud**—men cried through excess of joy.

## EXERCISE.

**Critical:**—Who was Horatius? Who was Sextus? Who was Lars Porsena? Describe the incident of this poem. How did Horatius fall down? What were the

words he addressed to the river Tiber? Why does he address the river as Father Tiber? What were the feelings of Sextus and Lars Porsena? Compare their characters. How was Horatius received by the people when he came ashore?

**Grammatical:—**

- (1) Parse the words in Italics.
  - (2) Form verbs from:—*false*, *blood*.
  - (3) Use the following words in as many parts of speech as you can—*rank*, *brave*, *clap*, *crow*.
  - (4) Change the narration of "Heaven help him!"...  
.....*Was never seen before.*"
-



## CASABIANCA

*(A True Story)*

**Introduction:**—Casabianca was the son of a French admiral in charge of the battleship "L' Orient." During the battle of the Nile, the boy received order from his father not to leave his post on the deck till his father's return. In the meantime, the ship accidentally took fire and the brave boy perished in the flames rather than disobey his father's orders.

The boy stood on the burning deck,  
 Whence all *but* he had fled;  
 The flame that lit the battle's wreck,  
 Shone round him o'er the dead;  
 Yet beautiful and bright he stood  
 As born to rule the storm!  
 A creature of heroic blood,  
 A proud though child-like form!

The flames roll'd on—he would not go  
 Without his Father's word;  
 That Father, faint in death below,  
 His voice no longer heard.  
 He call'd aloud: 'Say father, say  
 'If yet my task is done!'  
 He knew not that the chieftain lay  
 Unconscious of his son.

'Speak, father!' once again he cried,  
    'If I may yet be gone!'  
And but the booming shots replied,  
    And *fast* the flames roll'd on.  
Upon his brow he felt their breath,  
    And in his waving hair;  
And look'd from that lone post of death  
    In still, yet brave despair;

And shouted but once more aloud  
    'My father! must I stay?'  
While o'er him fast through sail and shroud,  
    The wreathing fires made way.  
They wrapt the ship in splendour *wild*,  
    They caught the flag on high,  
And stream'd above the gallant child  
    Like banners in the sky.

There came a burst of thunder sound—  
    The boy—O! where was he?  
—Ask of the winds that far around  
    With fragments *strew'd* the sea,  
With mast, and helm, and pennon fair,  
    That well had borne their part;  
But the noblest thing *which* perished there  
    Was that young faithful *heart*!

*F. Hemans.*

## NOTES.

**Wreck**—ruins.**Chieftain**—a d m i r a l in command.**Heroic**—noble.**But**—only.**Booming**—deep-sounding.**Sail and shroud**—ropes and riggings of a ship.**Wreathing**—moving in a circle like a garland.**Wrapt**—covered.**Fragments**—small parts.**Strewed**—scattered.**Pennon**—small flag.

## EXERCISE.

**Critical:**—1. Tell me the story of Casabianca.

2. Who was Casabianca and why did he remain at his post on the deck?

3. Describe the heroic death of Casabianca.

4. When did this incident take place?

5. Give the moral of the story.

**Grammatical:**—(1) Parse the words in *Italics*.(2) Use the following words in as many parts of speech as you can:—*Wreck, lay, breath, fire, despair*.(3) Explain and illustrate where the *adjective* is used as an *adverb*.(4) Change the narration of 'He call'd aloud.....  
.....If yet my task is done.'(5) Change the voice of 'They wrapt the ship.....  
.....Like banners in the sky.'

# ABOU BEN ADHEM AND THE ANGEL.

**Introduction:**—Abou Ben Adhem is a pious man who is awakened from his sleep and finds an angel writing in the book of gold the names of those who are favoured by God. Abou asks the angel whether his name is recorded in the book. The angel answers "no". Yet, he is not disheartened and prays that his name may be recorded as that of a man who loves his fellow-men. The next day he finds that his name leads the roll of those whom God has blessed. The poem teaches a very useful moral lesson. It teaches that *humility* and absolute faith in God are the highest virtues and that the love of one's fellow-men is sure to be rewarded by the blessings of God who loves all.

ABOU BEN ADHEM (may his tribe increase)  
Awoke one night from a deep dream of peace  
And saw, within the *moon-light* in his room,  
Making it *rich* and like a *lily* in bloom,  
An angel *writing* in a book of gold:—  
Exceeding peace had made Ben Adhem bold,  
And to the presence in the room he said,  
"What writest thou?"—The vision raised  
its head,

And with a look *made* of all sweet accord  
Answered, "The names of those who love  
the lord."  
"And is mine one?" said Abou. "Nay,  
not so,"

Replied the Angel. 'Abou spoke more low,  
 But cheerily still, and said, "I prey thee then,  
 Write me as one that loves his fellow-men."  
 The Angel wrote, and vanish'd The next  
night

It came again with a great wakening light,  
 And showed the names whom love of God  
had bless'd  
 And to Ben Adhem's name led all the rest.

*Leigh Hunt.*

### NOTES.

<b>Rich</b> —bright; of a vivid colour.	<b>Presence</b> —spirit <i>i. e.</i> the angel who had come to his room.
<b>Book of gold</b> —the record kept in heaven in which the names of the blessed are entered.	<b>Wakening light</b> —the light which awakened Abou.

### EXERCISE.

**Critical:**—1. Give the substance of the words that passed between the angel and Abou Ben Adhem.

2. Why was Abou Ben's name placed first of all in the book of gold?

3. What is the book of gold?

4. Give the moral of the poem.

**Grammatical:—**

- (1) Parse the words in *italics*.
  - (2) Derive nouns from:—*deep, spoke, cheerily, vanished.*  
       verbs from—*deep, rich, bold, peace.*
  - (3) Define *relative pronoun* and its *antecedent*. Give examples from your text.
  - (4) What is the diminutive form of 'book'.
- 

**STEP BY STEP.**

**Introduction:—**This is a beautiful poem which teaches us the virtue of perseverance. Nothing can be achieved at once. All our achievements are the results of the combined efforts of centuries. The poet illustrates this truth by citing many examples which are both instructive and interesting.

One step, and then another,  
     And the longest walk is ended;  
 One stitch and then another,  
     And the largest rent is mended.

One brick upon another,  
     And the highest wall is made;  
 One flake upon another,  
     And the deepest snow is laid.

So the little coral workers

By their slow but constant motion,  
Have built those pretty islands  
In the distant dark blue ocean.

And the noblest undertakings  
Man's wisdom has conceived,  
By oft repeated efforts  
Have been patiently achieved.

Then do not look *disheartened*  
Over the work you have to do,  
And say that such a mighty task  
You never can get through.

But just endeavour day by day  
Another point to gain,  
And soon the mountain *which* you feared  
Will prove to be a plain.

"Rome was not built in a day"  
The ancient proverb teaches:  
And Nature, by her trees and flowers,  
The same sweet sermon preaches.

Think not of far-off duties,  
But of duties which are near  
And having once begun to work,  
Resolve to persevere.

Unknown.

## NOTES.

- Rent**—an opening made by rending or tearing.
- Mended**—repaired.
- Flake**—a very small loose mass as of snow.
- Coral**—a hard substance of various colours secreted by certain Zoophytes (*i.e.*, a kind of organism combining the nature of both plants and animals such as corals, sponges etc.) for their habitation and support.
- Constant motion**—it is due to the constant movement of these Zoophytes that corals are secreted and in course of time,
- large coral islands are formed.
- Conceived**—thought out.
- Endeavour**—attempt.
- Mountain**—*i. e.*, a very hard task because it is very difficult to climb mountains.
- Rome was not...day**—no great thing (s) been achieved all at once just as the Empire of Rome was not built up in a day but was the result of centuries of efforts and struggle.
- Sermon**—Serious counsel or advice.

## EXERCISE.

**Critical** :—What lesson do you learn from this poem? What is the value of perseverance? What are the various examples cited by the poet to show that nothing can be achieved without perseverance? What is meant by the phrase "Rome was not built in a day"? How are coral islands formed? What lesson do you learn from the formation of coral islands?

**Grammatical** :—

- (1) Parse the words in Italics.



(2) Derive nouns from—*constant, conceived, repeated, achieve, persevere.*

„ adjectives from :—*conceived, mountain, proverb.*

(3) Change the voice of “So the little coral workers  
..... in the distant dark blue ocean?”

(4) What is an imperative mood? Give an example from your text.

(5) Use the following in as many parts of speech as you can :—*talk, rent, work, point, plain.*

(6) Point out the different meanings in the different parts of speech.

## THE BLIND BOY.

**Introduction** :—These are the words of a poor blind boy. He says that to him there is no distinction between day and night. He hears other people talk of the wonderful things they see. But he has never seen anything and need not repent for a loss he never knew. It is no use sighing over what one can never get and everyone should be content with his lot.

O say *what* is that thing call'd light,  
Which I must ne'er enjoy;  
What are the blessings of the sight,  
O tell your poor blind boy!

You talk of wondrous things you see,  
 You say the sun shines bright;  
 I feel him warm, but how can he  
 Or make it day or night?

My day or night myself I make  
 Whene'er I sleep or play;  
 And could I ever keep awake,  
 With me 'twere always day.

With heavy sighs I often hear  
 You mourn my hapless woe;  
 But sure with patience I can bear  
 A loss I ne'er can know.

Then let not what I cannot have  
 My cheer of mind destroy;  
 Whilst thus I sing I am a king,  
 Although a poor blind boy.

C. Cibber.

### NOTES.

**Wondrous:**—wonderful.

**Hapless**—miserable; un-  
 fortunate.

**Or make it day or night—**  
*i.e.* make it either day or  
 night.

**Woe**—suffering, misery.  
**I am a king**—I am quite  
 happy like a king.

## EXERCISE.

**Critical** :—What does the blind boy say about himself? Why does he say that, to him, there is no difference between day and night? When does he consider himself to be as happy as a king? What is the moral of the poem?

**Grammatical** :—

- (1) Parse the words in *Italics*.
  - (2) Change the narration of 'O say what.....O tell your poor blind boy!'
  - (3) Change the voice of 'With heavy.....A loss I never can know.'
  - (4) Derive adjectives from—*boy, patience, night, play*.  
     ,,   nouns from—*blind, enjoy, warm, know*.  
     ,,   verbs from—*bright, light, poor*.
  - (5) Use the following in as many parts of speech as you can :—*sleep, play, mind, blind*.
-

## THE WORM.

**Introduction:**—In these lines the poet says that every living being has been created by God and, as such, every creature deserves our sympathy and kindness. No one should lightly take away a life which he himself cannot give.

Turn, turn thy hasty foot *aside* •  
 Nor crush that helpless *worm* •  
 The frame thy wayward looks denote  
 Required a God to form.

The common Lord of all that move  
 From whom thy being flow'd?  
 A portion of His boundless love  
 On that poor worm bestowed.

The sun, the moon, the stars, He made  
 For all his creatures *free*;  
 And spread o'er earth the grassy *blade*  
 For worms as well as thee.

Let them enjoy their little *day*,  
 Their humble bliss *receive*;  
 O! do not lightly take away  
 The life thou can'st not give! *U*

T. Gisborne.

## NOTES.

**Wayward**—haughty.who is the lord of all  
created beings.**Deride**—hate; scorn.**Bestowed**—conferred; gave.**Common Lord of all—God****Little day**—short life.

## EXERCISE.

**Critical :**—What lesson do you learn from this poem? Why should no one crush a worm? Who has created man and who has created worms? Who has created the sun, moon and the stars? Why is God called the Common Lord of all? What does the poet say to those who lightly crush a worm?

**Grammatical:—**

- (1) Parse the words in *Italics*.
  - (2) Derive nouns from—*hasty*, *receive*, *give*.  
     „ verbs from—*hasty*, *creatures*, *little*.  
     „ adjectives from—*lord*, *love*, *stars*, *day*.
  - (3) Change the narration of 'Let them enjoy.....  
 The life thou can'st not give.'
  - (4) Use the following in as many parts of speech as you can :—*foot*, *form*, *love*, *poor*, *move* *free*.
-

## MY MOTHER.

**Introduction** .—This is a beautiful picture of mother. The poet has put these lines in the mouth of a little child who recounts all the blessings he has received from the ministering hands of his mother. Like a true son, he asserts with genuine pride his determination to repay the deep debt of gratitude which he owes to his mother.

Who fed me from her gentle breast,  
And *hush'd* me in her arms to rest,  
And on my cheek sweet kisses press'd?

My Mother!

When sleep forsook my open eye,  
Who was it *sang* sweet lullaby,  
And rocked me *that* I should not cry?

My Mother!

Who sat and watched my infant head,  
When sleeping in my cradle-bed,  
And tears of sweet affection shed?

My Mother!

When pain and sickness made me *cry*,  
Who gazed upon my heavy eye,  
And wept for fear that I should die?

My Mother!

Who ran to help me when I fell,  
 And would some pretty story tell,  
 Or kiss the part to make it well?

My Mother !

Who taught my infant lips to pray,  
 To love God's holy word and day,  
 And walk in wisdom's pleasant way?

My Mother !

And can I ever cease to be  
 Affectionate and kind to thee,  
 Who wast so very kind to me?

My Mother !

Oh no ! the thought I cannot bear ;  
 And, if God please my life to spare,  
 I hope I shall reward thy care,

My Mother !

When thou art feeble, old and gray,  
 My healthy arm shall be thy stay,  
 And I will soothe thy pains away,

My Mother !

And when I see thee hang thy head,  
 'Twill be my turn to watch thy bed,  
 And tears of sweet affection shed,

My Mother !

Jane Taylor.

## NOTES.

**Hushed**—silenced.**Forsook**—left.**Lullaby**—cradle-song; a song by which children are lulled to sleep.**Rocked**—moved backward and forward.**Infant head**—my head when I was an infant.**Heavy eye**—half-shut eye

owing to pain and sickness.

**Wisdom's pleasant way**—the path of goodness and virtue trod by wise men which leads to peace and happiness.**Gray**—i.e. when the hair becomes gray owing to old age.

## EXERCISE.

**Critical** :—What does the child say about his mother? What are the blessings he has received from his mother? How does he like to show his gratitude? What is the moral of the poem?

**Grammatical** :—

- (1) Parse the words in Italics.
  - (2) Derive nouns from :—*feed, pressed, pray, cease*  
,, verbs from—*sweet, affection, very*.
  - (3) Change the narration of, "And can I ever..... Who wast so very kind to me?"
  - (4) Change the voice of "When sleep..... And rocked me that I should not cry."
  - (5) Distinguish between *Vary* and *Very*.
-



## THE MILLER OF THE DEE.

**Introduction** :—This is a short instructive poem describing the quiet, peaceful, and happy life of a miller living on the bank of the Dee. The poet says that his happiness may well be envied by a king as uneasy lies the head that wears a crown.

There dwelt a miller, *hale* and *bold*,  
 Beside the river *Dee*,  
 He wrought and sang from morn to night,  
 No lark more blithe *than* he,  
 And this the burden of his song  
 For ever used to be,  
 "I envy nobody, no, not I,  
 And nobody envies me."

"Thou'rt wrong my *friend*!"  
said old King Hal,
 "Thou'rt wrong as wrong can be :  
 For, could my heart be light as thine,  
 I'd gladly change with thee.  
 And tell me now what makes thee *sing*  
 With voice so loud and *free*,  
 While I am sad though I'm the King,  
 Beside the river *Dee*?"

The miller smiled, and doffed his cap :

“I earn my bread,” quoth he ;

“I love my wife, I love my friends,

I love my children three ;

I owe no penny I cannot pay,

I thank the river Dee,

*That* turns the mill that grinds the corn,

To feed my babes and me.”

“Good friend !” said Hal, and sighed while,

“Farewell ! and happy be ;

But say no more if thou’dst be true,

That no one envies thee.

Thy mealy cap is worth my crown,—

Thy will, my kingdom’s fee !

Such men as thou are England’s boast,

O miller of the Dee !”

C. Mackay.

#### NOTES.

**Hale**—healthy.

**Wrought**—worked.

**Blithe**—cheerful.

**Burden**—part of a song repeated at the end of every stanza; leading idea.

**Old king Hal**—the old king Henry IV.

**Doffed**—took off as a mark of respect.

**Quoth**—said.

**Mealy cap**—cap covered with meal or grain which

has been ground into : price of my kingdom i.e.  
 powder. your mill is as precious  
**Grinds**—powders. as my kingdom as it  
**Boast**—pride. brings you peace and  
**My 'Kingdom's** fee—the happiness.

## EXERCISE.

**Critical** :—1. Give the substance of the conversation between King Hal and the miller.

2. Why does the King say that the miller is wrong when he says that he envies nobody and nobody envies him?

3. What is the moral of this poem?

**Grammatical** :—

(1) Put the words in Italics

(2) Derive verbs from :— *friend, sad, gladly.*

(3) Use the following words in as many parts of speech as you can :—*vice, free, bread, crown boast.*

(4) Change the narration of the last stanza.

(5) Change the voice of "*The Miller smiled.....  
 .....To feed my babes and me.*"

(6) Distinguish between *owe* and *woe*, *hale* and *hell*, *meal* and *mill*.

## THE SONG OF THE SHIRT.

**Introduction** — This poem is an eloquent protest against the misery and unspeakable sufferings of the poor labourers who earn their bread in the sweat of their brow. The labourer works himself to death and the rich capitalist enjoys the fruit of his labours and lives in comfort and luxury. This is the state of things in modern times and the poet appeals to our humanity to put an end to this state of things.

With fingers weary and worn,  
With eyelids heavy and red,  
A woman sat in unwomanly rags,  
Plying her needle and thread—  
Stich—stich—stich !  
In poverty, hunger, and dirt,  
And still with a voice of dolorous pitch,  
She sang the "Song of the Shirt !"

"Work—work—work  
Till the brains begin to swim ;  
Work—work—work  
Till the eyes are heavy and dim !  
Seam, and gusset, and band,—  
Band, and gusset, and seam,  
Till over the buttons I fall asleep,  
And sew them on in a dream !

"Oh ! men with sisters dear !  
 Oh ! men with mothers and wives !  
 It is not linen you're wearing out,  
 ; But human creatures' lives !  
     Stich—stich—stich !  
     In poverty, hunger, and dirt,  
 Sewing *at once* with a double thread  
     A *shroud* as well as a *shirt*.

"Oh ! but to breathe the *breath*  
     Of the cowslip and primrose sweet—  
 With the sky above my head,  
 And the grass beneath my feet !  
 For only one short hour  
     To feel as I used to feel,  
 Before I knew the woes of want  
     And the work that costs a meal !

"Oh ! *but* for one short hour !  
     A respite however brief !  
 No blessed leisure for love or hope,  
     But only time for grief !  
 A little weeping would ease my heart,  
     But in their briny bed  
 My tears must stop, for every drop  
     Hinders needle and thread !"

With fingers weary and worn,  
 With eyelids heavy and red,  
 A woman sat in unwomanly rags,  
 Plying her needle and thread—  
 Stitch—stitch—stitch !

In poverty, hunger, and dirt,  
 And still with a voice of dolorous pitch,—  
 Would that its tone could reach the eha !—  
 She sang this "Song of the Shirt."

*Hood.*

### NOTES.

**Unwomanly rags**—in wretched and tattered clothes unbecoming of a woman.

**Plying her needle and thread**—working with her needle and thread.

**Dolorous**—full of pain and anguish.

**Brain begins to swim**—brain begins to reel—the head becomes giddy.

**Seam**—sew.

**Gusset**—made with a

gusset i.e., a piece of cloth in a shirt which covers the arm-pit.

**Band**—bind together.

**Shroud**—a piece of cloth with which a dead body is wrapped up.

**Respite**—rest.

**Briny bed**—the salt bed of the tears i.e., the sockets of her eyes from which the salt tears are falling.

**Hinders**—obstructs.

### EXERCISE.

**Critical** :—Why is the poem named "The Song of the Shirt"? What is the meaning of the poor woman's song? Why does she lament over her lot? How does

she spend her days? What does she say about the days of her life when she did not feel any want? What is her prayer now? What does she mean when she says that she is "sewing at once with a double thread, a shroud as well as a shirt?" What is the moral of the poem?

**Grammatical :—**

- (1) Parse the words in Italics.
  - (2) Explain and illustrate the use of a 'cognate object.'
  - (3) Illustrate the use of the following words in as many parts of speech as you can:—*Stitch, seam, want, head, cost.*
  - (4) Change the narration of 'Oh! men with.....  
.....A shroud as well as a shirt!'
  - (5) Illustrate the distinction between *seem* and *seam*.
-

## BOADICEA.

**Introduction** :—Boadicea was the queen of the *Iceni*, a British clan inhabiting what is now Norfolk and Suffolk. Her husband, King Prasutagos, who had ruled under Roman over-lordship, made the Emperor his co-heir, jointly with his two daughters. On his death, the Romans took possession of his lands, brutally ill-treated his daughters and cruelly scourged his widow, Boadicea, who strove to maintain their rights. She gathered a large army and was at first successful. But she was ultimately defeated and avoided captivity and shame by drinking poison.

When the British warrior queen  
*Bleeding* from the Roman rods,

Sought, with an indignant mien,  
 Counsel of her country's gods :

Sage beneath a spreading oak  
 Sat the Druid, *hoary* chief ;  
 Every burning word he spoke  
 Full of rage and full of grief ;—

“Princess ! if our aged eyes  
 Weep upon they matchless wrongs,  
 'Tis because resentment *ties*  
 All terrors of our tongues.

Rome shall perish !—write that word  
 In the blood that she has spilt :  
 Perish, hopeless and abhorred,  
 Deep in ruin as in guilt.



“Regions Cæsar never knew,  
 Thy posterity shall sway;  
 Where his eagles never flew—  
 None invincible as they.”

Such the bard’s prophetic words,  
 Pregnant with celestial fire,  
 Bending as he swept the chords  
 On his sweet but awful lyre,

Shine, with all a monarch’s pride,  
 Felt them in her bosom glow;  
 Rushed to battle, fought and died,—  
 Dying, hurled them at the foe:

“Ruffians! pitiless as proud,  
 Heaven awards the vengeance due;  
 Empire is on us bestowed,—  
 Shame and ruin wait for you.”

W. Cowper.

#### NOTES.

- |   |   |
|---|---|
| <b>Bleeding</b> —refers to the flogging of the Queen by the Romans. | <b>Druid</b> —a priest among the Celtic tribes. The Druids used to worship the spirit of the woods. |
| <b>Indignant</b> —angry.  | <b>Hoary</b> —old.  |
| <b>Mien</b> —look; appearance.                                      | <b>Matchless</b> —unparalleled.   |
| <b>Sage</b> —wise.  |   |

**Resentment**—anger.

**Resentment**.....**tongues**—  
anger checks the terrible  
words which come surg-  
ing to the lips. .

**Split**—shed.

**Abhorred**—hated.

**Cæsar**—Julius Cæsar, the  
Roman general who in-  
vaded Britain in 55 B. C.

**Posterity**—descendants.

**Sway**—rule over.

**Eagles**—The Roman na-

tional ensign with the  
figure of the eagle in-  
scribed on it.

**Bard**—a poet and singer  
among the ancient Celts.

**Prophetic words**—augury;  
words which foretell  
events.

**Pregnant with**—full of

**Celestial fire**—divine inspi-  
ration.

**Ruffians**—robbers, murder-  
ers.

## EXERCISE.

**Critical** :—Who was Boadicea? Why was she flogged by the Romans? What did the Druid predict? Give the substance of the curse which he pronounced on the Romans? How did Boadicea meet her death?

**Grammatical** :—

(1) Parse the words in *Italics*.

(2) Form adjectives from—*country, terror, blood, ruin.*

.. nouns from—*abhorred, pregnant, celestial, bestowed.*

(3) What is a *noun clause*? Give an example.

(4) Change the narration of '*Princess.....All the terrors of our tongue?*'

(5) Change the voice of '*She with all a.....  
.....Felt them in her bosom glow?*'

(6) Illustrate the distinction in meaning between *council* and *counsel*.

## HOME, SWEET HOME.

**Introduction** :— This is a picture of home, the sweetest and brightest spot on earth.

'Mid pleasures and palaces *though* we may roam,  
Be it ever so humble, there's no place like home !  
A charm from the skies seems to hallow us  
there,  
Which, seek through the world, is ne'er met  
with *elsewhere*.

Home, home, sweet, sweet home !

There's no place like home !

There's no place like home !

An exile from home splendour dazzles *in vain*,  
Oh, give me my lowly thatched cottage again ;  
' The birds singing sweetly *that* came at my call,  
Give me them, and that peace of mind *dearer*  
than all

Home, home, sweet, sweet home!

There's no place like home!

There's no place like home!

Payge.

### NOTES.

**Hallow**—make holy.

magnificence.

**Exile**—one away from his native country.

**Dazzles**—dazes or overpowers with beauty and

**Splendour**—brilliance; brilliance:

### EXERCISE.

**Critical** :—What does the poet say about home? Why is there no place like home? Why is the thatched cottage more welcome to the poet than objects of splendour? What lessons do you learn from this poem?

### Grammatical :—

(1) Parse the words in *Italics*.

(2) Derive adjectives from :—*palace* ; *splendour*, *peace*, *mind*.

(3) Use the following words in as many parts of speech as you can :—*Charm*, *exile*, *place*.

(4) Change the narration of 'An exile..... Home, home, sweet, sweet, home!'

## MY NATIVE LAND.

**Introduction** :—This is a patriotic poem from the pen of Sir Walter Scott. The poet says that the man who does not feel the impulse of patriotism in his heart, is not worthy of regard. However exalted his position may be, he will die unwept, unhonoured, and unsung. The last few lines are an eloquent tribute to the rugged beauty of his native land.

BREATHES there the man, with soul so dead,  
 Who never to himself hath said,  
     This is my own, my native land!  
 Whose heart hath ne'er within him burn'd,  
 As home his footsteps he hath turn'd  
     From wandering on a foreign strand!  
 If such there breathe, go, mark him well;  
 For him no minstrel raptures swell;  
 High though his titles, proud his name,  
 Boundless his wealth as wish can claim;  
 Despite those titles, power, and pelf,  
 The wretch concentr'd all in self,  
 Living, shall forfeit fair renown,  
 And, doubly dying, shall go down  
 To the vile dust, from whence he sprung,  
 Unwept, unhonour'd and unsung.

O Caledonia ! stern and wild  
 Meet nurse for a poetic child !  
 Land of brown heath and shaggy wood  
 Land of the mountain and the flood,  
 Land of my sires ! what mortal hand  
 Can e'er untie the filial band,  
 That knits me to thy rugged strand !

Scott.

#### NOTES.

**Dead**—Cold *i.e.*, dead to the impulses of patriotism.

**Burned**—felt the ardour of patriotism.

**Strand**—shore.

**As wish can claim**—as far as men may desire.

**Pelf**—wealth.

**Wretch concentrated all in self**—the wicked man whose sole care is to look after his own selfish interests.

**Vile**—abject.

**Foreign strand**—*i.e.*, foreign country.

**Breathe**—live.

**Minstrel raptures**—Song of

praise sung by poets *i.e.*, he will not be honoured by the poets of his country who will not record his glories in immortal songs.

**Meet nurse for a poetic child**—the natural scenery of Scotland is so exquisitely beautiful, that she is an object of inspiration to the poet. Scotland is here compared to a nurse, as she nurses, as it were, by her natural beauty the poetic instincts of the poet.

**Shaggy**—rough.

<b>Untie</b> —loosen.	<b>Filial band</b> —the tie of
<b>Caledonia</b> —the name of	natural affection between
Scotland.	a mother and a son.
<b>Stern and wild</b> —referring	<b>Rugged strand</b> —r u g g e d
to the rugged mountain-	shore of Scotland with all
ous scenery of Scotland.	her wild beauty.
<b>Meet</b> —proper.	

## EXERCISE.

**Critical:**—What does the poet say about his native land? Where is his native land? Describe, after the poet, the beauty of his native land. What is the tie that binds him to his native land? What does he say about patriotism? What does he say about men who do not love their country? What lessons do you learn from this poem?

**Grammatical** :—

- (1) Parse the words in Italics.
- (2) Derive nouns from :—*native, proud, forfeit, mortal, filial*.  
verb from :—*power*.
- (3) Illustrate the use of the following words in as many parts of speech as you can :—*title, double, nurse*.
- (4) Change the narration of 'O Caledonia !.....  
.....that knits me to thy rugged strand !'

## LAND OF OUR BIRTH.

**Introduction** :—This is a song supposed to be sung by children in which they pledge their love and toil to the land of their birth. The song also breathes a prayer to the "Father in heaven" to help them and to teach them those lessons which will enable them to serve their country and their fellow-men.

*Land of our Birth, we pledge to thee  
Our love and toil in the years to be,  
When we are grown and take our place,  
As men and women with our race.*

Father in Heaven, who lovest all,  
Oh, help Thy children when they call;  
That, they may build from age to age,  
An undefiled heritage.

Teach us to bear the yoke in youth,  
With steadfastness and careful truth;  
That, in our time, Thy Grace may give  
The Truth whereby the Nations live.

Teach us to rule ourselves always,  
Controlled and cleanly night and day;  
That we may bring, if need arise,  
No maimed or worthless sacrifice,



Teach us to look in all our ends,  
 On Thee for judge, and not our friends;  
 That we, with Thee, may walk *uncowed*  
 By fear or favour of the crowd.

Teach us the Strength that cannot seek,  
 By deed or thought, to hurt *the weak*;  
 That, under Thee, we may possess  
 Max strength, to comfort man's distress.

Teach us Delight in simple things,  
 And Mirth that has no bitter springs;  
 Forgiveness free of evil done,  
 And Love to all men 'neath the sun!

*Land of our Birth, our faith, our pride,  
 For whose dear sake our fathers died;  
 O Motherland, we pledge to thee  
 Head, heart and hand, through the years to be!*  
 Rudyard Kipling.

### NOTES.

**Father in Heaven**—God.  
**An undefiled heritage**—a  
 glorious record of pure  
 and innocent virtues  
 which they have inheri-  
 ted from their ancestors  
 and which they will leave

for the guidance of the  
 people of later times.

**Yoke**—rule i.e., the rule or  
 discipline which God im-  
 poses on everybody.

**Always**—always.

**Maimed**—crippled; defective *i.e.*, a sacrifice which is half-hearted and which is not worthy of us.

**Uncowed**—not disheartened or subdued.

**Crowd**—the common and vulgar people.

**Under Thee**—under your guidance.

**Mirth.....springs**—mirth which is not spoilt by a spirit of bitterness *i.e.*, mirth which is not the outcome of bitter feelings towards our fellow-men.

### EXERCISE.

**Critical** :—What children are supposed to be singing this song? What are the lessons they want to be taught? What is their ideal of life? What lessons do you learn from this poem? Give in your own words the meaning of the fifth stanza.

### Grammatical :—

(1) Parse the words in Italics..

(2) Derive adjectives from :—*year, sacrifice, favour, comfort.*

„ verbs from :—*bitter, race, weak.*

(3) Illustrate the use of the following words in as many parts of speech as you can :—*toil, grace, sacrifice, judge, low, distress, comfort, spring.*

(4) Change the narration of the last stanza.

(5) Account for the capital letter in 'Grace.'





















